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THE PERIL OF EXTERNALISM.

By externalism is meant the control from without of any body of people, banded together for spiritual or intellectual endeavor, or for the realization of any political or social ideal. The history of the American people, in its broader aspects, is a record of effective protest against externalism in religious and civil government. It was resentment against externalism that impelled the puritan colonists of New England to depart from the theory of a state-established church (in which belief they had been born and bred) and create instead the typical American system of churches considered as independent congregational units, each church a democracy governing itself by the common consent of its members, making its own rules and choosing its own leaders, and not for a moment admitting the claims of any external authority. It was resentment against externalism in political matters that brought about the independence of the thirteen commonwealths that in 1776 made common cause against the pretensions of a foreign legislature respecting taxation, and gained their cause by the arbitrament of the sword. It is resentment against externalism which is to-day actuating those commonwealths, now grown in number from thirteen to forty-eight, in resisting the efforts of ill-advised doctrinaires to impair their several authorities, and magnify at their expense the powers of a federal government that has already gone dangerously far along the perilous path of centralization.

The specific illustration of the peril of externalism to which we would now direct attention is that which is offered in the field of higher education in this country. "The Administrative Peril in Education" Professor Joseph Jastrow calls it in an article which he has contributed to the November "Popular Science Monthly." It is an old subject, both for him and for us, and one which we have both had occasion to discuss upon several former occasions. It presents one of the most puzzling antinomies in our national life, for while we should naturally expect the democracy which is the fundamental element in our national character to appear in its finest flower in our educational institutions, we find instead that they tend to embody the autocratic idea, and that their systems of administration,

instead of encouraging a cordial spirit of coöperation, tend to become hierarchical, bestowing as privileges upon their subordinate individual units such limited measure of what should inherently be their unassailible rights as seems good to the men vested with the ultimate authority. The reason for these tendencies is perfectly obvious. The exaggerated commercialism of our civilization has achieved such splendid results in the economic sphere that it is difficult to persuade our statesmen and our captains of industry that their methods have no place in the quite disparate spheres of education and art and religion. It is to their manifest hurt that we liken churches and theatres to factories, or libraries, museums, and universities to department stores. The difference between these activities and those of the industrial life is a consequence of the fundamental difference between professions and trades. Motives from within are the actuating forces of the professional life; control and direction from without are the secret of efficiency in organized business. We once put the matter in these words, which Professor Jastrow quotes in support of his thesis: "The idea of professionalism lies at the very core of educational endeavor, and whoever engages in educational work fails of his purpose in just so far as he fails to assert the inherent prerogatives of his calling. He becomes a hireling in fact, if not in name, when he suffers, unprotesting, the deprivation of all initiative, and contentedly plays the part of a cog in a mechanism whose motions are all controlled from without."

This citation is one of a great number adduced by our author in behalf of his plea for an educational democracy. We quote a few of the most striking. "Elsewhere throughout the world the university is a republic of scholars, administered by them. Here it is a business corporation." "The American university has become an autocracy, wholly foreign in spirit and plan to our political ideals, and little short of amazing to those marvels of thoroughgoing democracy, the German universities." "The administration imposed on universities, colleges, and school systems is not needed by them, but simply represents an inconsiderate carrying over of methods current in commerce and politics." "No single thing has done more harm in higher education in America during the past quarter-century than the steady aggrandizement of the presidential office and the modelling of university administration upon the methods and ideals of the factory and the department store." "The very idea of a university as the home of inde-

pendent scholars has been obscured by the present system." "The prevailing system does not attract strong men to the profession of teaching, nor does it foster a vigorous intellectual life in the universities. And occasionally a gross and tyrannical abuse of authority reminds the world how far America is behind Germany in the freedom of its university life." These are typical extracts from the testimony of the cloud of witnesses who have lately joined in the protest against the stifling of the academic spirit beneath the wet blanket of externalism. Professor Cattell's recent *questionnaire* upon the subject has shown astonishing results. It was addressed to practically all the faculty members of our important universities, of whom no less than eighty-five per cent registered decided objections to the prevailing administrative system. Such a protest cannot safely be ignored, and there are signs that the authorities are taking heed.

The most striking illustration of the inability of the commercial mind to understand the claims and obligations of professionalism is the recent suggestion that educational efficiency is measurable in the terms of the factory or the building trades. It may be granted that the administrative efficiency that swells endowments, and enlarges plant, and multiplies students is exactly measurable, but a true computation of the subtle efficiency of the master-mind in its dealings with aspiring souls will forever elude exact reckoning. On the other hand, as Professor Jastrow remarks, "there are efficient fools and knaves and meddlers and weathervanes and apologists and dissemblers, and most hopelessly the class whose costly efficiency is an eruption of their callous insensibility." Of the test of efficiency supplied by figures standing for numbers and dollars, these caustic observations seem to afford a fair characterization:

"Prosperity is statistically measured; hence the desire for more buildings and costly ones; for more instructors, many of them occupied in work that the college should require and not provide; and more and more students who must be attracted toward the local Athenopolis and away from the rival one; accordingly the hills are all reduced to easy grades and new democratic (not royal) roads to learning are laid out for those who do not like the old ones. Requirements are set not to what collegians should learn but to what they will; as at the circus the strip of bunting is held ostentatiously high until the horse with its fair burden is about to jump, when it is inconspicuously accommodated to the possible performance."

The consequences of this pandering to our pleasure-loving and toil-abhorring youth are such as to make possible such a description of the student-body as this:

"Students have no intellectual interests, no applications, no knowledge of essentials, no ability to apply

what they assimilate; they are flabby, they dawdle, they fritter and frivol, they contemn the grind, they seek proficiency in stunts, they drift to the soft and circumvent the hard; undertrained and overtaught, they are coddled and spoon-fed and served where they should be serving; and they get their degrees for a quality of work which in an office would cost them their jobs."

The arraignment is severe, but not undeserved. It represents the college idea of preparation for life, when the college administration is obsessed with the notion that it must prove its efficiency by a brave statistical showing. A policy directed by educators for the legitimate purposes of education would not bear these pitiful fruits.

In his summing-up Professor Jastrow points his protest against the ideals of externalism, which are efficiency of the baser sort and the shaping of diverse natures in a common mould, by quoting from William James, who once said at Harvard that "the university most worthy of rational admiration is that one in which your lonely thinker can feel himself least lonely, most positively furthered, and most richly fed," adding that "our undisciplinables are our proudest product." Whereupon our author goes on to say:

"The administrative temper breeds an atmosphere peculiarly noxious to the finer, freer issues of learning. The inner quality so precious to the function of leadership in intellectual callings, dependent as they are on the delicate nurture of the creative gift, is precisely that which recedes at the first harsh touch of imposed restraint. There is a temperamental disposition involved, fraught with difficulty of adjustment under the most favorable circumstances, beset with hazard throughout its uncertain maturing at all levels. Unless the academic life is made helpful to its purpose, the course of which it must so largely be free to set for itself, the ships that bear our most valued cargoes will be storm-tossed and needlessly discouraged in their efforts to reach their sighted harbors, and some of them will mutely and ingloriously go down at sea. It is because the present administrative system is so deadly to 'our proudest product' that it appears to me, through the vista of a quarter-century, as the supreme peril of the educational seas."

WALT WHITMAN

We are indebted to Mr. Watts-Dunton for the distinction between poets of energy and poets of art. The one type attaches primary importance to its message, the other to its expression. Perhaps among the poets of energy another distinction might be made between those whose message is a "criticism" of life and those who merely vivify our experience. This distinction is apparent in contrasting, for instance, both verse and prose of Meredith and Scott.

Walt Whitman obviously belongs with the poets of energy. His message overbalances his art so much, indeed, that he is hardly thought of as a man of letters. He is a prophet; the appreciation of his poetry is a "cause" to which converts are eagerly

sought. He is no doubt receiving a fair hearing. His name is already one of distinction; his audience has grown to proportions which make it more than a cult; cosmopolitan critics have admitted his precedence. But whether he is to become a recognized force in our intellectual and spiritual life we must leave to the future to decide. That, however, is the final and surest test. "The proof of a poet," he says himself, "should be sternly deferred till his country absorbs him as affectionately as he has absorbed it."

But no prophet has appeared among us whose message is in such need of clarifying. He has been enveloped by his disciples in an atmosphere of appreciative comment which, while making our approach to him easy, has stupefied our critical faculties. Those who cannot bear the thick incense of the inner shrine have come away disgusted, ready to deny the authority of the prophet as well as the vitality of his message. Perspective is sadly needed on both sides. But to place Walt Whitman we must have a body of doctrine which will relate him to our previous spiritual forces; we must have an analysis of his work which will reveal what Whitman has added to the sum of human thought or how he has changed human aspiration. To sketch the poetical achievement of Walt Whitman from this point of view is the aim of this essay.

I.

Walt Whitman was the avowed poet of a spiritual democracy. It was his aim to express in poetry a composite individual, a personality inclusive of all traits found among men. He would exclude neither high nor low, virtuous nor vicious.

"I am of old and young, of the foolish as much as the wise;
Regardless of others, ever regardful of others,
Maternal as well as paternal, a child as well as a man,
Stuff'd with the stuff that is coarse, and stuff'd with the
stuff that is fine."

It was a daring and original task; and it is hardly to be expected that Walt Whitman more than any other brave pioneer should be completely successful. To reconcile irreconcilables, to make inconsistencies consistent, is the unpromising task which Whitman nevertheless did accomplish to a degree; the apparent miracle being wrought in the one manner possible: by fusing all the elements in the glow of emotion. The world is complex to the analysing intellect; the uncritical emotions easily simplify and unify it. Walt Whitman was therefore a poet primarily of emotion and energy, that he might unify the contradictory elements in the unique personality he sought to express.

In the conception as well as in the execution of his task Whitman gave evidence of a high and noble seriousness, an assuredness of temper, an intensity of creative passion, which prove him a man of very high order. He had the poise and balance, the sense of contact with primal power, which belong only to the masters. Although he professed to be the poet of democracy, of the lowly and vulgar as well as of the refined, yet one feels the force of a profound cul-

ture behind his written work. The *naïve* poetry of democracy which Burns left behind him is supported by neither such force of intellect nor such depth of vision as that of "the good grey poet."

II.

But, although a great culture has entered into the poetry of Whitman, reason and taste, the faculties of culture, must be laid aside by the reader. For with this poet emotion is supreme, an emotion which is unguided and unrestrained except as it is "a law unto itself." Reason and taste are critical and directive; they estimate, balance, discard. Culture therefore means discrimination and selection; it is exclusive. Its ideals tend to become narrow, its standards high. In its extreme form it becomes pure aestheticism, intellectual or emotional. Obviously, only a leisure class can give to the ideal of cultivation its highest expression in life; and Whitman, with many others, assumes that culture is theoretically impracticable in a democracy. In America, Whitman believed, we have no place for it.

"The greatest poems, Shakespeare included, are poisonous to the idea of the pride and dignity of the common people, the life-blood of democracy. The models of our literature, as we get it from other lands, ultra-marine, have had their birth in courts, and bask'd and grown in castle sunshine; all smells of princes' favors. Of workers of a certain sort, we have, indeed, plenty, contributing after their kind; many elegant, many learn'd, all complacent. But touch'd by the national test, or tried by the standards of democratic personality, they wither to ashes."

The American people must be energized by an ideal which is democratic both in its appeal and in its possibility of expression. Such he believed his vision of a religious democracy to be; for it appealed to the emotions, and in them is to be found most easily our common humanity.

The exclusion of the directive powers of reason and taste, and the freedom given to unguided emotion, explain the demand made upon us by the disciples of Whitman that we accept him whole or not at all. "Unless we allow Whitman to be a law unto himself," says Mr. Burroughs, "we can make little of him; unless we place ourselves at his absolute point of view, his work is an offense and without meaning." We must not clip his wings. To criticize, to limit, to weigh, is to exercise reason or taste, and hence to assert their ultimate right to supremacy; but this is a fundamental contradiction to the spirit of Whitman, and one which if accepted would seem almost fatal to his claim to a representative position.

Whitman's most obvious loss in his rejection of culture was a sense of distinction and evaluation. His purely emotional appreciation of the panorama of life was too immediate an experience to leave room for reflection. Detachment appeared cold to him. But it is an absolute requisite for preserving proportion in literature and life; no true criticism is possible without it. And the very subordinate position accorded to the spirit of criticism, of evaluation, in Whitman's poetry accounts for that chaos of standards and monotony of tone which is apparent to even the casual reader.

Our emotional reaction to the world must, indeed, be various both in degree and kind to be satisfying. The rose, the clod, the stars, the throbbing city street, speak to us in accents by no means similar or of equal force. Whitman boasted that he included all, as perhaps he did; but he certainly had not the pliability of spirit, he was too great an egoist, to interpret all. His point of view was not one that tolerates a variety of experience. He did not draw near to life in all its phases and attempt to catch its spirit. His own personality, his "cosmic" self, was too predominating. The procession of animate and inanimate creation through his pages have a value not in their own right, but derived from the poet's transforming vision. And the emotion which unifies the strange variety of his poetical work, which breathes into it the cogent spirit of personality, has been accurately called "cosmic emotion"; it is a translation into feeling of intellectual monism. Whitman was an emotional mystic, and regarded the multiform variety of the world only as an expression of its essential unity.

III.

But it was with the vision of a spiritual democracy that the profound creative energy of Whitman exercised itself; and our judgment of him as a religious poet must form the basis of our final estimate. He has himself explained the purpose of his poetry in a passage of irresistible power in one of his prefaces:

"I will see (said I to myself) whether there is not, for my purposes as a poet, a religion, and a sound religious germinancy in the average human race, at least in their modern development in the United States, and in the hardy common fibre and native yearnings and elements, deeper and larger, and affording more profitable returns, than all mere sects or churches — as boundless, joyous, and vital as Nature itself — a germinancy that has too long been unencouraged, unsung, almost unknown."

Religion is too large and too important a factor to be left to an institution. "It must be consigned henceforth to democracy *en masse*, and to literature. It must enter into the poems of the nation. It must make the nation."

As thus stated the ideal has self-evident value. Has Whitman, however, been successful in the execution of his task? Is the imagined personality of "Leaves of Grass" truly religious? Does that book contain in it the entralling vision which can energize the mass of average men?

"Leaves of Grass" is a monistic chant. It celebrates the universe as a whole, and not any one part alone. It expresses not a personal but a "cosmic" emotion. Its view is not that of a struggling member, but of an idle spectator of the cosmic process. "Apart from the pulling and hauling stands what I am; Stands amused, complacent, compassionating, idle, unitary." And because he has made monism the basis of his poetry, Whitman is able to be inclusive, to be the poet of wickedness as well as of goodness; for him there is no wickedness and no goodness, as such, but merely a cosmic process.

This may indeed seem like ultimate spiritual democracy. But in reality it is the very opposite; it

is the expression of a spiritual "special privilege." The average man cannot indulge much in "cosmic emotion"; he is forced to concern himself with his immediate interests as a part of the process. His life will consequently be justified to him on vastly other grounds than those Whitman has suggested. He would not be able to understand "*Leaves of Grass*" because it is remote from anything he has ever experienced. And so Whitman, although democratic with a vengeance in his inclusiveness, can never be democratic in his appeal.

The religion of the average man must obviously recognize the dualism which is his daily experience. The average man is ever looking forward into an uncertain future; the situation calls for activity and self-direction. Life is strenuous if it is at all moral or religious, and its *struggle* develops better than anything else the "religious germancy" which Whitman believed was in all men. But Whitman was composed, satisfied with himself and the world; the future did not invite him to effort, nor the present to discriminate.

"Showing the best, and dividing it from the worst, age vexes age;

Knowing the perfect fitness and equanimity of things,
while they discuss I am silent, and go bathe and
admire myself."

While Whitman thus seems to occupy a position beyond good and evil, he has as a matter of fact yet to arrive at that parting of the ways where the moral realm begins and ethical distinctions have sway. He was a spectator of the panoramas of life, not an actor in its drama. Even in his profoundly religious spirit there is a pervading Bohemianism which vitiates his work. In no place is this more evident than in his attitude towards woman. Whitman never understood the distinctively feminine, in which the ethical appears upon this planet in its fairest and finest form. His love poetry is primal and instinctive, with an occasional approach to Oriental voluptuousness and brutality. "Cosmic" emotion does not, indeed, blend well with love,—the subtlest, most delicate, and most personal of human feelings.

In his intense belief in the goodness of the universe, Whitman was thus too ready to compromise with the spirits of darkness. We may have to admit that, in the final scheme of things, evil will appear to have been as necessary as the good; but we cannot afford now to accept evil as readily as the good. The modern man believes, too, in the autonomy of the spiritual nature of humanity. But he need not and cannot leave this nature unnurtured or the victim of aimless drift. Monistic optimism is therefore to him an impossible faith; in its stead experience sternly thrusts upon him a dualism, and dualism means guidance by norms. Reason and taste must inevitably function to systematize experience, determine standards, and act as a corrective and directive force in the relations of man to the world about him.

IV.

Thus we are brought back again from the weirdness of "*Leaves of Grass*" to life in its familiar

aspect, with all the old pressing problems still unsolved. But every reader of Whitman must recognize that something has been gained, even though it be not the expected solution to the persistent riddle. What is the secret of Whitman's power? To what can we attribute the exhilarating and strengthening qualities of his poetry?

The famous confession of John Addington Symonds is illustrative, although a little extreme to be typical, of the experience of men of culture in contact with Whitman:

"*Leaves of Grass*, which I first read at the age of twenty-five, influenced me more perhaps than any other book has done, except the Bible; more than Plato, more than Goethe. . . . My academical prejudices, the literary instincts trained by two decades of Greek and Latin studies, the refinements of culture, and the exclusiveness of aristocratic breeding, revolted against the uncouthness, roughness, irregularity, coarseness of the poet and his style. But, in course of a short time, Whitman delivered my soul of these inhibitions."

Symonds did not, however, as everyone knows, give up his academic interests when on the threshold of manhood, to become a "natural and non-chalant" loafer. His whole life was devoted to such matters as appeal only to the cultivated. Whitman did not replace his culture, but broadened it.

This is the distinctive service which the poetry of Whitman is able to render us. It is a liberator from academic narrowness, enlarging as it does the basis of culture. The subtle and intricate thought and feeling of the highly developed man, he does not express; his spirit reached back into a primeval, chaotic state, where the elemental was the most obvious. His universe is in need of evolution. This partly explains his fascination for us; in the midst of the complexities of civilization we hear and respond to the call of the wild. Perhaps at times our habitual refinement would like to exclude some of the rawness we find there; but, when the shock is once overcome, the experience becomes satisfying, our outlook and sympathies are broadened, our culture itself becomes intenser and deeper because it draws power from the uncultivated, the primitive, the elemental.

In the poetry of Whitman, then, we do not find a trustworthy constructive criticism of life, but rather the chaotic, unevolved elements of life itself. His poetry serves not as a guide, but as a point of departure. His creative energy aimed, not at cultivation, but at expansion. LOUIS I. BREDVOLD.

CASUAL COMMENT.

PROS AND CONS on any question of wide interest are usually so many, and each, taken alone, so convincing, that it is not surprising if there rises to the lips the old cry, What is truth? A person of judicial habit of mind, and not a violent partisan by temperament, is torn by this conflict of arguments. In childhood all things are either black or white; there are no grays. All men are good or bad, all actions either

right or wrong, and the line of division is as sharp as that separating the mathematician's plus and minus quantities. But the years that bring the philosophic mind take away this comfortable certainty and leave us floundering in a sea of doubts. In illustration of the inevitable two-sidedness (and sometimes many-sidedness) of every question, the double-column pages of an excellent and useful publication ("Pros and Cons," by Mr. John Bertram Askew) set forth with clearness and sufficient brevity the arguments for and against a great number of proposed reforms and legislative acts. The book is by this time no novelty to the reading world, being now in its fifth edition (re-written and enlarged) and the sixteenth year of its life. But as it is an English work it may not be very familiar to American readers. As an example of the impartial author's manner of setting up a thesis with one hand and knocking it down with the other, let us quote from the section headed "A Censorship of Fiction." It begins, in the left-hand column: "The evil of pernicious literature is a grave and dangerous one, and deeply affects the principles and lives of the young people of the nation. The steady increase in crime may be to a considerable degree laid at the door of fiction." This is rebutted in the parallel column, thus: "The responsibility of fiction for the increase in crime is greatly exaggerated. The 'young person' who will be led astray by fiction is so weak that he will go wrong, fiction or no fiction. Fiction reproduces the spirit of the age rather than creates it." And so the argumentative see-saw goes agreeably on through one subject after another. It is a controversial teeter-board of infinite diversion—and also of much sound sense.

A NOTABLE ADDITION TO AMERICAN PAGEANTRY was the festival procession which formed the great outdoor spectacle on the occasion of last month's celebration of the seventy-fifth anniversary of the founding of Mount Holyoke College. In a setting of wonderful autumn splendor, by means of pantomime and symbolic tableaux, the academic departments of the college depicted the liberal arts and sciences, while alumnae, in the fashions of three-quarters of a century, presented the seventy-five years of the life of Mount Holyoke. From the first gay fiddling of mediæval minstrels, as, crossing a rustic bridge and winding through brilliant trees, they led the head of the great procession out on the grassy stage under the eyes of more than three thousand spectators, to the last rushing together of all the companies of heralds and color-bearers on the wide green of the South Campus, scene after scene unfolded in significant and arresting beauty. Augustus and Agrippa celebrated the *Ludi Sæculares* in the year 17 B.C. The chemical element paced through its chequered history, ending in an ingenious setting forth of Mendeléeff's "Periodic Law." Geology, botany, and zoölogy united to depict evolution in nature, even to Mendel's law of heredity. Portrait figures presented masterpieces of the world's art.

In the presence of Louis XIV., Molière conducted rehearsals of his plays. Economics unfolded in five groups the evolution of industrial society. Twenty departments, with an ingenuity and comprehensiveness which can only be hinted at, thus developed each a single subject chosen from its own special field of knowledge. This is something new in pageantry. By its originality of conception, spontaneity of execution, variety and freedom of design, its beauty of color, and continuity of thought, Mount Holyoke's "Festival Procession" made that provocative appeal to the imagination which is the final test of all art. That this expression of the life of an academic community was entirely the product of that community itself is still more suggestive. The seven hundred undergraduates who participated received no "professional" training. The historic accuracy of their costuming derived from no imported brains. To Professor Jewett, creator of the pageant, and her able assistants is due this fresh insight into the art impulses of twentieth-century life.

A DECADE OF LIBRARY GROWTH forms the subject of Mr. John Cotton Dana's current report to the people of Newark (N.J.) concerning his administration of their great and rapidly growing public library. The decade began with the removal from old to new quarters, from the outgrown building in West Park Street to the splendid new structure which, including land, cost not far from half a million dollars and is one of our notable examples of library architecture. Also coincident, or nearly coincident with the beginning of the decade, if we mistake not, was Mr. Dana's assumption of his present position; and in that time he has had the gratification of seeing the institution under his direction grow marvellously in all its departments. From approximately seventy-eight thousand volumes ten years ago, the book-collection has increased to nearly two hundred thousand; the annual circulation has grown from less than a third of a million to more than a million volumes; six branch libraries have been established, and the eight delivery stations of ten years ago have become magnified and transformed into thirteen deposit stations; and the library staff has undergone enlargement, from sixteen persons to forty-four, not including messengers, janitors, elevator men, engineers, and firemen. But all these figures are, of course, merely the crude symbols of that growth and ramification in the library's educational activities, that increased power of ministering to the deeper needs of its patrons, which have come as the result of ten years' well-directed effort.

A POSSIBLE UNEARTHING OF LITERARY TREASURE possessing value beyond the dreams of bibliophilism may be regarded as a not very remote contingency. If the present disturbances in the Balkan peninsula should prove to mean that Turkey's hour of doom has struck, there would be reasonable hope that the thousands of precious manuscripts known to be stored in the vaults of St. Sophia might at last see the light.

Tradition avers that at the time of the Turkish conquest of Constantinople more than a million manuscripts were hastily consigned for safe keeping to the crypts beneath the sacred edifice; and though Ottoman arrogance, which forbids Christians to visit what was once the chief shrine of their faith, has stubbornly refused to let these literary relics be examined, a very few favored persons have been allowed to get a tantalizing peep at the piles of dusty rolls mouldering in subterranean darkness. One of these grudgingly-privileged ones was the late Moberly Bell, of the London "Times," who left a description of what was revealed to his hurried glance. In its pre-Mohammedan prime the Byzantine capital numbered a million and more inhabitants, and boasted many fine churches, famous monasteries, and flourishing schools, while its leading citizens had each his private library of considerable value. Consequently the possibilities awaiting realization when the accumulated treasures of St. Sophia's crypts shall be unlocked are such as no scholar can contemplate in imagination with unquickened pulse. Who knows but, among other priceless legacies of classical antiquity, there may be discovered the lost books of Livy, and the missing tragedies of Æschylus and Sophocles, and the poems of Anacreon and Alcaeus and Sappho? . . .

WHY NOVELS MULTIPLY, especially in the English book-world, is explained by London publishers — or at least an explanation is attempted — somewhat as follows. A great many women have in recent years entered the ranks of journalism, but have found themselves somewhat handicapped for that strenuous calling by "sex disability." Therefore, unwilling to abandon the pen for the needle or the egg-beater, or other implement of female industry, they have turned to the writing of romances for the entertainment of other women, and some men, and have found on the whole a hospitable market for their wares. Indeed the publishers (Messrs. William Heinemann and Arthur Waugh are quoted on this head) are said to show a certain partiality for women's work in this field of literature. The manuscripts submitted by women novelists far outnumber those offered by men, and commonly prove fully as acceptable, though in point of literary finish, attention to the rules of sentence-construction, and so on, the average educated woman shows herself inferior to the average educated man. Apropos of this, one might observe, parenthetically, it is curious to note the carelessness in such subordinate details of even so gifted and scholarly a woman novelist as Mrs. Humphry Ward. Her paragraphing and punctuation, for example, seem at times to be dictated by pure caprice. In further evidence of the inherent attractions of novel-writing for our "sex-disabled" women journalists, attention is called to the smallness of remuneration that awaits their labors. The pecuniary return for a work of fiction does not average more than two hundred dollars, while the labor of writing may have extended over six months or a year, with no certainty of accept-

ance even at the end of that time. Froude's remark is an often-quoted one, that the literary calling is "the only occupation in which wages are not given in proportion to the goodness of the work done."

"LAMBING WITH MR. LUCAS" is an admirable and easily understood phrase attributed by Mr. Henry C. Shelley to an American friend of his who, in the course of a visit to England, assured Mr. Shelley that her dearest desire was to go Lambing through London with Mr. E. V. Lucas. No better guide to Lamb's London could be found than Elia's genial biographer, who doubtless could dilate on the charms of the metropolis with something of the same eloquence as did Lamb himself in that letter to his friend Manning wherein he glows with enthusiasm over the "shops sparkling with pretty faces of industrious milliners, neat sempstresses, ladies cheapening, gentlemen behind counters lying, authors in the street with spectacles, George Dyers (you may know them by their gait), lamps lit at night, pastry-cooks' and silver-smiths' shops, beautiful Quakers of Pentonville, noise of coaches, drowsy cry of mechanic watchmen at night, with bucks reeling home drunk; if you happen to wake at midnight, cries of Fire and Stop thief; inns of court, with their learned airs, and halls, and butteries, just like Cambridge colleges; old book-stalls, Jeremy Taylors, Burtons on Melancholy, and Religio Medicis on every stall. These are thy pleasures, O London with-the-many-sins." In a sense, we can all, fortunately, go Lambing through London with Mr. Lucas: we can do it in his books; and we can also goLucasing through London, not only in some of his earlier volumes, but also, and most enjoyably, in his new novel, "London Lavender," which will be found none the worse for the occasional reappearance of some of the familiar characters from its predecessors.

THE POST OF BIOGRAPHER TO ERRATIC GENIUS is not the easiest in the world to fill, as must be evident to every reader of Mr. Albert Bigelow Paine's account (in the November "Harper") of some of his experiences in trying to gather from Mark Twain's flow of varied and extremely entertaining personal reminiscence such trustworthy data as were needed for his prospective work. Unfortunately for the biographer, Mark Twain's imagination eclipsed his memory in so many instances that his autobiographic outpourings had to be carefully checked and corrected with the help of such other sources of information as were available — if there were any such, as doubtless was not always the case. "If you wanted to know the worst of Mark Twain," says his biographer, "you had only to ask him for it. He would give it, to the last syllable — worse than the worst, for his imagination would magnify it and adorn it with new iniquities, and if he gave it again, or a dozen times, he would improve upon it each time, until the thread of history was almost impossible to trace through the marvel of that fabric; and he would do the same for another person just as

willingly." Painfully conscientious and unsparing as Mark Twain is well-known to have been in his self-revelations, he simply could not cure himself of his growing habit of remembering quantities of things that never happened. "When I was younger," he once quaintly remarked, "I could remember anything, whether it happened or not; but I am getting old, and soon I shall remember only the latter."

ACKNOWLEDGING THE UNPROCLAIMED ACHIEVEMENT,—welcoming the literary angel that comes to us unaware,—is a task of peculiar pleasure which presents itself all too infrequently. Such a pleasure, however, we now indulge ourselves in by advising the discriminating to possess themselves at once of a little volume called "The Children of Light," which has just come unheralded from the press. It is the work of Miss Florence Converse, whose "Long Will" was recently accorded the honor of inclusion in "Everyman's Library." But unlike that romance, "The Children of Light" is a tale of to-day —of the mighty movement for social regeneration which is slowly spreading over the world. It is a narrative of much interest, told with rare distinction of style; but its chief charm resides in the fine breath of idealism which animates the whole. Something is here of the spiritual glow and fervor of Ruskin and Morris—the Ruskin of "Fors," the Morris of "News from Nowhere." Especially to generous-hearted young people, eager to bear their part in the struggle for social righteousness yet bewildered by the complexities of the problem, will this book bring joy and enlightenment. If a few such readers find their way to the volume through this brief paragraph, its purpose will have been fulfilled.

POETRY BY LINEAR MEASUREMENT appears to form one of the subjects of study to be pursued at a certain leading school of journalism. A press notice announces that this school "will offer this year a number of new courses in magazine writing and editing, magazine advertising and circulation, and magazine and newspaper verse." Wherein magazine and newspaper verse differs conspicuously from other verse seems to be the neat space-filling quality that commands the reader's admiration as he reaches the end of a prose article not quite able to stretch itself to the bottom of the page or column. Here the couplet, the quatrain, or in rare instances the poem of six or eight lines, is in requisition; and the practical journalist who can assist at the make-up of the pages and fill in the gaps with appropriate verse, should command a good weekly wage.

THE FIRST PROFESSORSHIP OF PRINTS known to exist in the educational or art world will be established at Harvard as soon as an endowment of one hundred and fifty thousand dollars is assured, two-thirds of it being already pledged by seven New York and Boston art-lovers. The occupant of the new chair will also act as curator of prints at the Boston Museum of Fine Arts; and the person already

selected for this double office is said to be Mr. Fitz-Roy Carrington, who for the past fifteen years has been a partner in the well-known New York art firm of Frederick Keppel & Co., and is reputed one of the foremost print-connoisseurs in the country. In this connection it is also announced that "The Print-Collector's Quarterly," the only American periodical devoted wholly to engravings and etchings, will be taken over by the Museum. Mr. Carrington has been editor of the "Quarterly" from its beginning nearly two years ago. A considerable enlargement of the present collections of prints in the Boston Art Museum and in the Fogg Museum at Cambridge, and the organizing of a national society of print-lovers, are among the things Mr. Carrington hopes to accomplish.

THE INTELLECTUAL LIFE, long before and ever since Hamerton wrote so convincingly about it, has been to thousands the only life worth living. This conviction is voiced again by the new president of Amherst in his inaugural address. Dr. Meiklejohn began his talk to the assembled college thus: "Whatever others may say, the teacher knows that the primary business of the college is intellectual rather than technical or professional. The college is primarily not a place of the body, nor of the feelings, nor of the will. First of all, it is a place of the mind. And the justification of intellectual training is, first, that thinking is one of the most wholesome, most captivating, most satisfying of human pursuits. And second, more important still, that thinking is good because of its contribution to life. Our fundamental educational principle is that if a human life has been translated from forms of feeling to those of ideas, life has become more successful." It is safe to predict that the importance which at Amherst has ever been attached to the things of the mind will suffer no diminution at President Meiklejohn's hands.

MRS. HOWE'S MEMORIAL PORTRAIT, the gift of those many admirers of hers who have delighted to contribute toward this testimonial which is now formally presented to the Bostonian Society, was unveiled the other day in the council chamber of the Old State House, no room for it having been found in Faneuil Hall or the Old South Meeting House where attempts were made to have it hung. Mrs. Howe's son-in-law, Mr. John Elliott, was the artist naturally and fittingly chosen to paint the portrait, and he is thought to have achieved a remarkable likeness. Mr. Edwin D. Mead, one of the speakers of the occasion, expressed his satisfaction at seeing the portrait hung in the historic old building, and added: "One would have to weld together two women of the colonial period to match Mrs. Howe, and those two women would be Anne Hutchinson and Anne Bradstreet." Of Dr. and Mrs. Howe's old friends, it was pleasing to note the attendance of Mr. Frank B. Sanborn, who made a short address. Of course the "Battle Hymn" was sung, to make the occasion complete.

The New Books.**THE HOUSE OF BRONTE.**

A veritable House of Usher that lonely parsonage at Haworth must have been, at least it so stands forth in one's mental picture of it—blank, bare, bleak, and ominous, at the very end of the steep and narrow street that climbs between its double row of gray stone houses to the apex of the hill. The ancient gray stone church with its square and solid tower stands opposite, and from the gray front of the little house its five upper windows stare down upon the mouldering tombstones of the parish graveyard—an accompaniment as symbolic as that of the dark and stagnant tarn. This picture of the house is insistently suggested when one recalls the history of the Brontës. It has evidently impressed Miss Sinclair, the author of this latest study of the three remarkable sisters whose literary achievement has brought such fame to this strange family. Miss Sinclair says :

"It is the genius of the Brontës that made their place immortal; but it is the soul of the place that made their genius what it is. You cannot exaggerate its importance. They drank and were saturated with Haworth. . . . Haworth is saturated with them. Their souls are henceforth no more to be disentangled from its soul than their bodies from its earth."

The pathetic drama of Patrick Brontë's household loses none of its significance in Miss Sinclair's narrative. The shadow of death hovers over the family from the beginning to the end. Eighteen months after their advent at Haworth the mother was buried in the vault of the gray stone church, and on the flat stone above her grave was carved the text "Be ye also ready." The five little Brontë girls were sent away to a school,—the Clergy Daughter's School, which happened to be situated "in an unwholesome valley." Then Marie, aged twelve, was brought home to die; Elizabeth, aged eleven, followed her sister. Charlotte, Emily, and Anne were now at Haworth again, and there they lived undisturbed by further tragedy for seven years. Their activities were in part domestic, but by no means limited by the gray walls of the parsonage, the old stone church, or the sombre cemetery. The freedom of the moors was theirs,—the dun and purple moors surrounded, as Mrs. Gaskell describes them, by the sinuous, wave-like hills—grand from the ideas of solitude and loneliness that they suggest. And now they entered another

world, the one created by their own imagination, which gave the childhood of these three sisters and their brother, Branwell, a coloring as unique as it was intense. It is not uncommon for children to live in a playland of strange fancies, but here was something different from the experience of normal childhood. "For a considerable number of years they were the 'Islanders.'" "It was in 1827 [Charlotte, at thirteen, records the date] that our plays were established : Young Men, June, 1826 ; Our Fellows, July, 1827 ; The Islanders, December, 1827. These are our three great plays that are not kept secret." And then there were the secret plays, Emily's and Charlotte's,—"shy and solitary flights of Emily's and Charlotte's genius," Miss Sinclair terms them. They had begun to write. "They seem to have required absolutely no impulsion from without," she says. "The difficult thing for these small children was to stop writing." And from this singular school of authorship came in due time that astonishing group of novels which has served for wonderment and comment ever since.

As was to have been expected, Miss Sinclair's study of the Brontës is vivacious, dramatic, frank, and unconventional. She apologizes for her book on the ground that too much has been said already about Charlotte and her family,—so much, indeed, that the truth itself is buried under a confused tangle of distorted facts. She does not spare the biographers. Mrs. Gaskell is censured for injustice to Patrick Brontë, the eccentric head of the house, whom Miss Sinclair describes as "a poor, unhappy and innocent old man." George Henry Lewes is "gross and flippant"; and as for Mrs. Oiphant, "there is nothing from her fame downward" that she did not grudge Charlotte.

In 1846 appeared the volume of "Poems by Currer, Ellis and Acton Bell"; in 1847 the novel, "Agnes Grey," by Anne, "Jane Eyre," by Charlotte, and "Wuthering Heights," by Emily. In the next year came Branwell's tragic end, in September; in December Emily died, aged twenty-nine; and five months later Anne too, at twenty-seven, succumbed to the same disease (tuberculosis) which had claimed her sister. In September of that year, 1849, Charlotte completed "Shirley." She did not lack appreciation; Mrs. Gaskell, Harriet Martineau, and Thackeray were her admiring friends, but her celebrity did not destroy her shyness or wean her from her attachment to Haworth. "Villette" was published in 1853, and in that year Charlotte was married to Arthur Nicholls, her father's

* THE THREE BRONTEES. By May Sinclair. Illustrated. Boston : Houghton Mifflin Co.

curate. "The Professor" was not published until 1857. In March, 1855, Charlotte Brontë died—then in her thirty-ninth year. Her mother's death had occurred at the same age, and Branwell, too, had died at thirty-nine.

Miss Sinclair's book will interest all who are interested in the Brontës; it is a study that has unusual value. The passion, the spirit of revolt, the elemental in the work of Charlotte and Emily, are here given sympathetic emphasis. To Emily the biographer gives a leading place; "Wuthering Heights" is in her estimation superior to "Jane Eyre," and Emily's poems receive highest praise. It is the figure of Emily Brontë, tall, strong, and unconquerable, solitary and unique, that dominates Miss Sinclair's imagination at the conclusion of the story she has so vividly retold. But once again, in her concluding chapter, she harks back to that gray stone house on the hill—as she found it, when a child, in the vivid pages of Mrs. Gaskell's wonderful life:

"I knew every corner of that house. I have an impression (it is probably a wrong one) of a flagged path going right down from the Parsonage door through another door and plunging among the tombs. I saw six little white and wistful faces looking out of an upper window; I saw six little children going up and up a lane, and I wondered how the tiny feet of babies ever got so far. I saw six little Brontë babies lost in the spaces of the illimitable moors. They went over rough stones and walls and mountain torrents; their absurd petticoats were blown upwards by the wind, and their feet were tangled in the heather. They struggled and struggled, and yet were in an ecstasy that I could well understand. . . . And, all through, an invisible, intangible presence, something mysterious, but omnipotently alive; something that excited these three sisters; something that atoned, that not only consoled for suffering and solitude and bereavement, but that drew its strength from these things; something that moved in this book like the soul of it; something that they called 'genius.'"

There is no question of the genius of Charlotte and Emily Brontë. But genius commonly arrives by the broad highway of worldly knowledge; so still the wonder grows—how the tiny feet of babies ever got so far.

W. E. SIMONDS.

"BEDROCK" (Constable & Co.) is a new English quarterly which aims to do in the field of scientific and secular thought about what "The Hibbert Journal" is doing in the field of philosophy. To the layman the most interesting articles in the October number will be those on "Mistaken Identity" by Dr. Clifford Sully, showing the untrustworthiness of the ordinary testimony as to personal identity; and "More 'Daylight Saving'" by Professor Hubrecht, in which arguments are offered for a readjustment of meridian time to make the working day correspond more closely with the light and less with the darker hours of the twenty-four.

EXPLORATIONS IN THE VASTY DEEP.*

The great incentives toward exploration which have spurred adventurous spirits in the past to hazardous endeavor are rapidly disappearing. Flags fly at both the poles. The interiors of the continents have been charted, the culture of even the remotest tribes of men has been described and their folk-lore recorded, and the big game of the jungles and plains is fast disappearing forever. The explorer of the future must turn to ultra-mundane spheres for novelty, or perchance must seek laboriously to unravel the secrets beneath the surface of our own little planet.

Much remains to be done in the mapping of the ocean floor; in determining temperatures, salinities, and currents in the sea; in detecting the fate of the immense quantities of nitrogenous matter washed from the continents yearly into the sea; in analysing the slowly accumulated deposits which make up the soft ooze of the ocean bottom; and, above all, in determining the kind, extent, distribution, and natural history (or ecology, to use a more modern term) of the plant and animal life of the sea, and enabling man fully and safely to reap the harvests of the sea. Here is work which demands not only the knowledge and training of the scientific specialist as well as the perseverance and self-abnegation of the saint, but also all those qualities of hardihood, enthusiasm, daring, imagination, and ingenuity which the successful explorer of unknown polar or tropical regions must possess.

It is not without significance that the three authors of the works here reviewed and all of their collaborators live on the borders of the storm-tossed but fertile North Sea, and that a Scotchman, a Norwegian, and an Englishman should write of the sea and its problems. Indeed, Murray and Hjort's "Depths of the Ocean" is the direct result of an international co-operative scientific enterprise on the part of all the

**THE DEPTHS OF THE OCEAN.* A General Account of the Modern Science of Oceanography, based largely on the Scientific Researches of the Norwegian Steamer "Michael Sars" in the North Atlantic. By Sir John Murray, K.C.B., F.R.S., etc., of the "Challenger" Expedition, and Dr. Johan Hjort, Director of Norwegian fisheries. With contributions from Professor A. Appellöf, Professor H. H. Gran, and Dr. B. Helland-Hansen. Illustrated. New York: The Macmillan Co.

SCIENCE OF THE SEA. An Elementary Handbook of Practical Oceanography for Travellers, Sailors, and Yachtsmen. Prepared by the Challenger Society for the Promotion of the Study of Oceanography. Edited by G. Herbert Fowler, B.A., Ph.D., F.L.S., etc., sometime Assistant Professor of Zoölogy, University College, London. Illustrated. New York: E. P. Dutton & Co.

nations of Northern Europe (except France) looking towards an adequate scientific analysis of the results of modern fishing by machinery and endeavoring adequately to determine the productivity of the sea and to measure the factors which condition it.

The Norwegian section of the "International Commission for the Investigation of the Sea" had for its leader Dr. Johan Hjort, and its ten years of explorations in northern waters were carried on in the "Michael Sars," a staunch little steamer built on the main lines of a commercial trawler and named for one of Norway's illustrious zoologists. Sir John Murray, joint author of "The Depths of the Ocean" and the patron of the expedition, was a member of the scientific staff of the famous Challenger Expedition of 1872-1876 and later the director of the researches carried on upon its collections. He was also editor of the fifty quarto volumes of "Reports" and author of the "Summary of Results" of this expedition, forming the most adequate account of the life of the sea as yet published. Such leadership at once made the cruise of the "Michael Sars" in the summer of 1910, in the tropical and northern Atlantic, noteworthy in the annals of marine exploration. It made possible an attack upon the problems of the sea with the most modern fully-tested equipment, elaborated by the International Commission, in experienced hands and under expert guidance of the highest order. Brief though this expedition was, its results are of far more significance than those of any other since that of the Challenger.

Some of the discoveries recorded are the detection of tidal currents in the deep sea far from land, running a clock-wise course throughout the day; the accurate measurement and analysis, by means of the centrifuge, of the very minute life in ocean waters which has usually escaped detection even with the finest silk nets; the determination by photographic plates of the depth to which light of different parts of the spectrum penetrates the ocean waters, and a new conception of this "light floor" of the sea and its relation to the coloration, distribution, and movements of the denizens of the deep. The collections brought up by the vastly more efficient types of collecting apparatus used by the "Michael Sars" afforded not only many interesting and bizarre types of fishes and other animals new to science, but also more accurate determinations of the vertical distribution and relative abundance of the various elements in the population of the open sea.

Throughout the work there is constant correlation of the results with the discoveries of earlier workers in the same field, and many suggestions as to the problems requiring further work for their solution. The book is written for the intelligent reader, and is an authoritative epitome of our present knowledge of the sea, its physical constants, environmental features, of the structure and composition of the ocean floor, and of the varied life of the sea and the factors which condition its occurrence and distribution. Notwithstanding its composite authorship, the work is uniformly well written, and is never lacking in interest. It is superbly illustrated with many original drawings and colored plates, as well as with maps revised in accordance with the latest data.

The Challenger Society for the Promotion of the Study of Oceanography has prepared, under the able editorship of its secretary, Dr. G. Herbert Fowler, a useful work on "The Science of the Sea," intended to serve as a handbook of practical oceanography for both professional and amateur scientists interested in the ocean. It is a scientific treatise, compiled by eminent authorities, on the various phases of the exploration of the marine world. It is authoritative, up to date, and comprehensive in its scope. Technicalities are so reduced or eliminated that one need not be a specialist in order to use the work intelligently. The questions that arise whenever a scientific cruise of even slight proportions is undertaken are numerous and perplexing. The results of practical experience in matters of outfit, equipment, collecting methods for plants and animals, instruments for oceanographic work with soundings, salinities, temperatures, and currents, are here assembled in convenient form for reference. The exploration of the air, water, shore, sea bottom, the plants and animals of the sea, details of yacht equipment, etc., are dealt with, and there are useful directions for dredging and trawling, for fishing at sea, and for the preservation of marine organisms. A chapter on whales and seals discusses also the scientific bases for the reported existence of sea serpents. Valuable suggestions for recording scientific data are added by the editor. The pages include conversion tables of nautical measurements in English and metric units, a classified list of manufacturers and dealers supplying equipment for marine expeditions, a list of important books on the subject, and a list of the marine biological stations of the world. The volume will not only be of great assistance to all scientists concerned in those fields which have to

do with the ocean, but should also serve to increase popular interest in the life of the sea and in the exploration of its secrets on the part of amateurs whose facilities to render service to science in this direction are often excellent, and whose aid is so often gladly given when adequate direction is available.

CHARLES ATWOOD KOFOID.

THE NEW RICHARD GRANT WHITE
SHAKESPEARE.*

Were it only as a tribute to American scholarship, this new edition of Shakespeare should be welcome. Though Verplanck and Hudson may not be forgotten, Richard Grant White was as surely the first notable American Shakespearean editor as Dr. Furness, lately passed away, was the second. White was many things besides—dramatic and musical critic, journalist, linguist, and novelist; but it is mainly his work in the Shakespearean field that has kept his name alive. We are carried back more than fifty years to a time when scholarship and literature, and literature and journalism, were not yet divorced in our land, when professors wrote poetry unashamed, and newspaper correspondents might quote Virgil with full editorial approval. White was a product of those conditions, neither debarred by his inbred culture from an influential active career nor yet estranged by the distractions of such a career from scholarly pursuits. His edition of Shakespeare was prepared during the most tumultuous years of our history, when White himself was doing much by his "Yankee Letters" to the London "Spectator" to set the cause of the North in a clearer light before the British public.

White's critical interest in Shakespeare was aroused by the publication of Collier's notorious "discoveries" of marginal corrections in an old Folio copy, the claim of which to any special deference he vigorously denied, publishing his arguments at considerable length. He then set about editing Shakespeare himself, completing the work in twelve volumes. We are informed by Jaggard's "Shakespeare Bibliography" that the undertaking was financed by T. P. Barton, founder of the Boston Shakespeare Library. Lowell, then editor of the newly-launched "Atlantic Monthly," reviewed the early volumes in 1859, and deliberately pronounced the edition

"the best hitherto published." This was in the generation of Knight, Collier, Dyce, and Staunton, all of whom preceded the Cambridge editors. White's text was characterized by a regard for the general superiority of the First Folio, duly tempered with a sense of its defects; by great acuteness in eliciting the meaning of obscure passages; and by occasional boldness in emendation. He was really a pioneer in his determined restoration of Elizabethan forms and spellings whenever modernization threatened to impair either sense or beauty. He was the first, for example, to restore the possessive *it*, and to reduce to regularity the manifest intention of the Folio printers in respect to the pronunciation or elision of *e* in the termination *-ed*. Not always of course, was his judgment sure. In so characteristic a Shakespearean phrase as "Now is he turned orthography" (*Much Ado*, ii. 3. 21), he deserted both Quarto and Folio for Rowe's emendation, "orthographer." And in the equally characteristic "It were an alms to hang him" (*Ibid.* 164), he followed Collier's folio, printing "It were an alms[-deed] to hang him." It may be said in passing that he adopted more than a hundred readings from Collier's folio marginalia, a sufficient evidence that he was willing to accept that critic's emendations on their own merits. The volumes were provided with introductions and notes, a memoir of Shakespeare, an essay on his genius, and a historical sketch of the text; and all this matter has been faithfully retained in the present new edition, with only such editing as the additional light of fifty years seems to require. The "Memoirs" read a little oddly in this day of cold documentary biography:

"To the now childless couple there came consolation and a welcome care in their first-born son, whom, on the 26th of April, 1564, they christened and called William. . . . Of the day of his birth, there exists, and probably there was made, no record. Why should it have been otherwise? He was only the son of a Warwickshire yeoman," etc.

Yet the very slight annotation that has been called for on the part of the revisers testifies alike to White's thoroughness and accuracy, and to the meagreness of later additions to our knowledge.

Before examining the editorial work of this new edition, it should be noted that White, late in life, agreed with another publisher to apply his ripened scholarship to the task of revision, the result of which was the Riverside edition of 1883. The text of the "Riverside" shows countless variations from his earlier text in the minor details of punctuation, etc., and appears

*THE NEW RICHARD GRANT WHITE SHAKESPEARE. Revised, supplemented, and annotated by William P. Trent, Benjamin W. Wells, and John B. Henneman. In twelve volumes. Illustrated. Boston: Little, Brown, & Co.

to have been set up from the *Globe* edition of the Cambridge editors, with which it tallies closely in these details. At the same time, it preserves the more distinctive features of White's first text, and there is abundant evidence to support his statement that the revision had received "in the most minute particulars his careful attention." Though stoutly asserting his distrust of all conjecture, he ventured upon several emendations bolder than any in his first text. Thus, the famous "dram of eale" which "Doth all the noble substance of a Doubt To his owne scandise" (*Hamlet*, i. 4. 36) becomes

"The dram of evil
Doth all the noble substance of adulter
To his own scandal."

And any one familiar with Prince Hal's rebuke to Falstaff, "Peace, chewet, peace!" (*1 Henry IV.*, v. 1. 29), will experience some conflict of emotions when he reads —

"Peace, *suet*, peace!"

Likewise, to Celia's question, "But is all of this for your father?" (*As You Like It*, i. 3. 10), Rosalind is not permitted to give the traditional answer, "No, some of it is for my child's father," but —

"No, some of it is for my *father's child*."

This change, he declared, was not made on any ground of Rosalind's delicacy, but solely because the text does not give the fitting spontaneous reply. It is very certain that White's judgment in these matters was never warped by sentiment, as Dr. Furness's sometimes was. For prosaic passages, at least, the more prosaic interpretation was likely to meet his approval. When Benedick suspects Claudio of being in love, because, forsooth, "When was he wont to wash his face?" White accepted the words quite literally, remarking that in Shakespeare's time our race had not yet abandoned itself to a reckless use of water. Lowell, never over-reverent himself when there was any opportunity for a jest, protested against this vulgarizing of Benedick's meaning, maintaining that "wash" referred to cosmetics. But there is no evidence that White ever heeded the protest. And the present writer feels that if he could have submitted to White a very simple interpretation of one of Lear's mad utterances, "We'll go to supper i' the morning"—the interpretation, namely, that the neglect of Lear's daughters in not having dinner ready for him on time is still rankling in his mind,—he would have found one sympathetic listener.

Turning now to the new edition — which bears the imprint of the same house that issued

the first, fifty years ago — we find it to be substantially a reprint of that first edition, with occasional slight variations in the text, and with the original notes edited and often abridged to make room for others added by the revisers. As for the text itself, it is hard to see wherein it has gained by this revision, since the work appears to have been done with either too little care, or too much caution, to justify its being done at all. For example, the opportunity was not taken to throw out the disfiguring "alms [-deed]" mentioned above, though White himself discarded it in his own revision. We still have White's earlier punctuation in "moving, delicate," and "mannerly, modest," though he later agreed with the Cambridge editors in thinking that "moving-delicate" and "mannerly-modest" better express Shakespeare's intention. We still have the nonsense of "Doth not the gentleman Deserve as full, as fortunate a bed, As ever Beatrice shall couch upon?" though here again White, along with the Cambridge editors, reverted to the correct original texts, expelling the intruded first comma. And we still have the old spellings in "Full fadom five thy father lies," and "With twenty mortal murthers on their crowns," which White (very unreasonably, we think, even in his day) insisted on retaining. The textual variations that have been admitted are faithfully indicated, but usually with nothing to tell whether they are alterations adopted by White himself in his second edition, or new alterations made by the revisers. Indeed, the second, or *Riverside* edition, gets rather scant courtesy; there is even, for example, no hint of White's emendation of the famous "dram of eale" passage mentioned above.

The revisers' own notes are marked by great caution. As gleanings from the contributions of modern editors, they are useful, but there is seldom a note of independent value. Modesty, of course, was to be preserved, in deference to the scholar whose merit they have so handsomely acknowledged. Yet it seems, for instance, a little *naïve* to remark, upon *Hamlet*'s "too too solid flesh," that "White collected several passages in which adverbs were used in this way 'with intensifying iteration,'" when every reader of Elizabethan literature knows that these reduplications were plentiful as blackberries, and that it is rather our modern ears that find a peculiar intensification in them. Again, when Shakespeare writes (*Sonnet II.*), "This fair child of mine Shall sum my count, and make my old excuse," we are told in a note that "*old* is obscure, pos-

sibly it means 'complete,' see Wyndham." But "my old excuse" means simply "excuse for my age," an elliptical form of expression that can be paralleled in Shakespeare a hundred times over. There appears to be a change in the character of the notes in the last few volumes, beginning with "Hamlet," which may be due to the unfortunate death of Professor Henneman while the work was in progress. Of course, the purpose of the revisers was merely to bring the work up to date, without making any profession of affording new light. The sum of the matter is that for the Shakespearean student who has access to White's own editions, this new edition, however scholarly and accurate in the main, is negligible.

But for the Shakespearean reader and book-lover, it is quite otherwise. The publishers have coöperated in producing a charming set of books. The type is very large, the lines are unobtrusively numbered, and the more important notes are set at the bottom of the page. There are forty-eight illustrations, mostly Gou-pil photogravures from paintings,—for example, Carl von Hauffen's "Elsinore" and Ford Madox Brown's "Cordelia's Portion." The set has been prepared in various forms, to suit various tastes and purposes; but for the buyer of moderate means and for actual use, the "pocket edition," in full limp leather, would appear to be very near perfection. The volumes differ from those of many such editions in possessing the dignity of real books, being large enough to look well on the shelf, though still small enough to be slipped conveniently into the pocket. It is the sort of edition that invites intimacy and begets a lifelong attachment.

ALPHONSO GERALD NEWCOMER.

A WOULD-BE DISTURBER OF THE
WORLD'S PEACE.*

In the course of history the Saxon race came to power and greatness. It still possesses its greatness, but has lost its power. This loss of power is to be attributed to several circumstances, chief among which are the entrance of new powers into the international arena, the development of land-transportation making these newer nations independent of sea-transportation, and the decline of militancy among the Saxons themselves. This condition of things promises to end the greatness of the Saxon, and to give

* THE DAY OF THE SAXON. By Homer Lea. New York: Harper & Brothers.

the dominance in world affairs to others. If the Saxon race is to survive, it must abandon its foolish complacency, it must revive its militancy through universal compulsory service imposed by the government, and, finally, it must establish the military and naval unity of the Empire and the complete separation of the military and naval systems from the civil government of the dominions and the colonies.

Thus runs the argument of "General" Homer Lea's "The Day of the Saxon." That it is not a new argument will be instantly obvious. But simple as the proposition is, these pages, which overflow with clever epigrams and other evidences of literary skill, befuddle rather than elucidate it by endless repetition and especially by the cocksure manner in which the author's views are stated. This assurance does not confine itself to interpreting the past or construing the present in a definitive way; the author even presumes to look into the future, and with the same finality of judgment.

"Japan's maritime frontiers must extend eastward of the Hawaiian Islands and southward of the Philippines. . . . Because of this Japan draws near to her next war—a war with America. . . . The nation's [meaning the United States] vain and tragic scorn of the soldier, predetermines the consummation of this fatal combat. . . . Subsequent to this war the strategic position of the British Empire in the Pacific becomes so vulnerable as to be subject to the will of Japan." (Pp. 92-3.)

In these days of deliberation and scientific reflection a mere assertion is not convincing, however categorically it may be made; and hence the axiomatic way in which this believer in war and the inevitability of conflict asserts his opinions will not in the least impose upon cool and well-informed men. If this book came only into the hands of such it could simply be ignored. In the hands of others it may do real harm, for it bristles with a show of learning and scientific understanding of world affairs that will catch the unlearned with consequences none the less dire because of its flamboyant pretensions. The author, though never affiliated with any recognized military organization, has in other connections posed as a "lieutenant-general," and speaks as though he were an authority on military and naval matters. Phrases such as "strategic triangles," "arcs of invasion," "angles of convergence," "military spheres," "specific arcs of the British circle," and formidable explanatory charts constructed on principles which themselves need explanation, help to give a show of learning. "General laws," "elemental principles," and "fundamental con-

ditions" tread on each other's heels. The author deducts laws from the course of history that would startle even Buckle or Taine. "The political relationship that exists among nations, far from being complex, is reducible to two general principles" (p. 25). "The expansion of nations is not an erratic progress, but is controlled and directed by known laws" (p. 91). If all the claims made by "General" Lea were true, if all laws governing human relationships were to be ascertained so positively, this book would be one of the greatest helps known to man for obtaining universal peace; for we should know exactly what not to do to avoid war.

The prescient author gives a simple prescription by which the Saxon may yet save himself ere it be too late (p. 239). Just how "General" Lea knows so surely the way to save the Saxon is of the highest interest, considering that "in this epoch of war upon which the Empire is about to enter, hopes of peace are futile, constitutions and kings and gods are without avail" (p. 24). Would that he had also told us *why* the Saxon should be saved; and what is to be done if some Teutonic or Slavic Homer Lea teaches his race how to overthrow the Saxon.

We find another inconsistency. The Saxon has loudly boasted of the benefits he has conferred upon society by developing and protecting liberal institutions; and, indeed, this is one of his chief titles to fame. Yet our author, who would save the Saxon, states categorically that "a nation retrogrades in universal political intelligence in proportion as its international affairs are controlled by popular prejudice" (p. 26). That he should consistently oppose democracy is natural, for he realizes, as have others, that war and democracy are incompatible. Since there must be a choice, let us keep democracy and abolish war.

EDWARD B. KREHBIEL.

THE HOW AND WHY OF BEAUTY AND UGLINESS.*

"Why should the perception of form be accompanied by pleasure or displeasure, and what determines the pleasure in one case and the displeasure in another?"

In some form or other this question has been asked by every intelligent owner of a pair of eyes; and he who cares to seek in books will find a thousand answers. Aesthetic appreciation has been described as everything from a

direct gift of God, or a seduction of the devil, to a phenomenon of the larger viscera. To-day the tide is setting strongly toward the physiological side. We may feel an irresistible glow before Plato's peerless and golden periods on the meaning of beauty; but for a reasoned explanation we turn to the applied results of individual observation or laboratory research, although not a few conservatives still resent what Bosanquet calls "analytical intermeddling with the most beautiful things we enjoy."

Our present volume embodies many experiences and a few conclusions of two talented observers, who have enjoyed admirable opportunities for the leisurely appreciation of European galleries and are also familiar with the literature of the subject and the methods of aesthetic investigation in German and American laboratories. Furthermore, the well-known personality of "Vernon Lee" (Miss Violet Paget, who is the senior editor, so to speak) inclines one to turn a ready ear to any of her views on art or literature.

The nucleus of the book is an essay printed in 1897 under the caption, "Beauty and Ugliness." To this have been added chapters on "Anthropomorphic Aesthetics," "Aesthetic Empathy," "The Central Problem of Aesthetics," and "Aesthetic Responsiveness, its Variations and Accompaniments." This last, which is the longest chapter, consists of extracts from gallery diaries of "Vernon Lee," giving the "rough material of personal experience" that has gone to mould her view.

From the foregoing it will be clear that any serious discussion of differences of opinion would imply a treatise equal in length to the 376 pages of the text, so we must limit ourselves to a very brief summary. The three central points examined by the authors are as follows:

1. *Aesthetic perception of visible shapes is agreeable or disagreeable because it involves alterations in great organic functions, principally respiratory and equilibratory.* Such is Miss Paget's wording of the aesthetic application of the Lange-James theory of bodily emotion.

2. The phenomenon of aesthetic *Einfühlung* (Lipps), or, as Professor Titchener has translated it, *Empathy*. "In looking at the Doric column, for instance, and its entablature, we are attributing to the lines and surfaces, to the spatial forms, those dynamic experiences which we should have were we to put our bodies into similar conditions."

3. The *Innere Nachahmung* of Karl Groos, or something analogous thereto. "'The exist-

* BEAUTY AND UGLINESS. By Vernon Lee and C. Anstruther-Thomson. New York: John Lane Co.

ence of muscular adjustments more considerable than those of the eye,' resulting in a sense of direction and velocity to the lines thus perceived."

Of course the three theories implied by these headings have been the subject of no little discussion for many years; but the interesting feature is that our authors before publishing the original essay on "Beauty and Ugliness" had arrived at their conclusions quite independently, not from oral information or from publications, but "by accidental self-observation in the course of art historical and practical artistic studies."

As to the validity and relative importance of the three lines of explanation, our two observers have manifestly experienced no little fluctuation of opinion. In the final chapter, however, Miss Paget concludes that the dynamic-emphatic interpretation is to be emphasized, but that "formal dynamic empathy" is due, "not to actually present movements and muscular-organic sensations, but to the extremely abstract ideas of movement and its modes residual from countless individual and possibly racial experiences." Yet she still attributes importance to imitative movements and mimetic-organic sensations, because they may "possibly afford a clue to the origin of the odd fact of our associating movement and energy with objects and patterns." And, finally, the aesthetic pleasantness or unpleasantness of shapes is not due to eye movement or any movements connected therewith, but to "the mental process of formal dynamic empathy, to the interplay of forces suggested by those shapes, and to the pleasantness or unpleasantness of such inner dramas of abstract movement-and-energy associations."

At this point, assuming it is ever reached, the clear-sighted reader will conclude either that the reviewer is impatient or that we are discussing one of the books that are the despair of all honest critics. There is more truth in the latter alternative. The volume contains a wealth of material, with a number of important conclusions, and it is better to have it in this form than not to have it at all; but the reader has to mine most gropingly for the gold, and the friendliest of reviewers cannot blink the fact that the whole series of essays should have been recast and given to us in a finished form. After all, the student of aesthetics and the general reader alike have a right to demand that even the most capable authors shall make their presentation as clear and helpful as a difficult subject will allow.

The book is in the main well printed, although there is an unusual number of errors in the German quotations. It is sparingly but adequately illustrated, and provided with a good index.

F. B. R. HELLEMS.

REGENERATING OUR JUDICIARY.*

When the American Colonies separated from England they named among their grievances a tyrannical executive and an insecure judiciary. In setting up state governments for themselves, the Americans sought to guard against the former evil by reducing the executive to little more than a mere figure-head, while making the legislature almost omnipotent. The real grievance in the case of the judiciary was that it was subservient to a power over which they had no control, and whose interests were different from those of the Americans. Failing to discern this, they took the control of the judiciary entirely away from the executive and made it almost independent of the legislature and of the people.

The mistake of a weak executive soon became apparent, and was avoided in defining the position and power of the President of the United States. Gradually the state executives were also elevated in position and power, while the tendency ever since has been to limit the power of the legislatures. Within recent years popular distrust of the law-making bodies has become very general. In some states this distrust has become so acute as to lead to the adoption of the Initiative and the Referendum, the professed object of which is to recover for the people the power of government.

Of late the third division of our government, the judiciary, has also been subjected to searching criticism. This criticism has been general, ranging all the way from our most conservative citizens to the most radical agitators. Even President Taft has suggested that a reform in procedure is needed. Practically all the party platforms have had something to say on the subject. Labor leaders have made their complaints, the state executives have gone so far as to appoint a committee to voice their protest, and even dissenting judges have joined the army of the discontented.

The existence of the distrust of the judiciary cannot be denied. Mr. Gilbert E. Roe, in his book entitled "Our Judicial Oligarchy," explains it as due to (1) the usurpation of the power to declare laws

* *OUR JUDICIAL OLIGARCHY.* By Gilbert E. Roe. With an Introduction by Robert M. La Follette. New York: B. W. Huebsch.

HISTORY OF THE SUPREME COURT OF THE UNITED STATES. By Gustavus Myers. Chicago: Charles H. Kerr & Co.

THE COURTS, THE CONSTITUTION, AND PARTIES. By Andrew C. McLaughlin. Chicago: The University of Chicago Press.

MAJORITY RULE AND THE JUDICIARY. By William L. Ransom. With an Introduction by Theodore Roosevelt. New York: Charles Scribner's Sons.

null and void; (2) the growing practice of declaring laws void simply because the judges disapprove of them; (3) the fact that judges have become lawmakers through the power of interpretation; and (4) the fact that the poor man is not on an equality with the rich man in the courts.

That the power to void laws is a usurpation is in the main the view of Mr. Gustavus Myers also, though he does not hold without qualification that it is a usurpation on the part of the United States courts, but that it was a clear case of usurpation in case of the state courts, which had pretty well established the practice before the Constitution was drawn up. Taking advantage of that fact, he thinks, the framers of the Constitution so constructed that instrument that the judiciary, which they expected to be the bulwark of protection for property against democracy, must inevitably exercise the power.

That this power is not a usurpation was clearly pointed out by Professor Charles A. Beard in the "Political Science Quarterly" for March, 1912, and his work has been greatly supplemented and strengthened by Professor Andrew C. McLaughlin. After citing numerous cases of the exercise of the power by the state courts prior to 1787 and giving quotations from contemporaries in support of it and explaining the origin of the practice in the Supreme Court of the United States, he gives the most rational explanation of the custom which the present reviewer has yet seen. "They [the courts] asserted this power," he says, "not because they were superior to the legislature, but because they were independent." This makes it a natural consequence of putting into practice the theory of the separation of power. He might have continued and pointed out that the present exalted position of the judiciary is largely due to the tendency toward supine submission on the part of the executive and the legislature. At least one executive declared that he had as much right to his opinion of the Constitution as the Chief Justice did to his, and refused to enforce the court's decree.

It cannot be denied that the courts have often strained the constitutional point in order to declare void a law of which the judges disapproved. Such is the only rational explanation of decisions upholding laws regulating the hours and conditions of labor for women and children, and overturning similar laws when designed to protect adult males. The courts say that the rule of reason must govern such laws, and by these decisions they have arrogated to themselves the sole power to exercise reason in such cases.

The next step is to legislation by judicial decision. Many cases are cited by Mr. Roe and Mr. Myers, but the most notorious is that of the Standard Oil case. In 1897 the Supreme Court, speaking through Mr. Justice Peckham, said that they were "asked to read into the [Sherman] act by way of judicial legislation an exception that is not placed there by the lawmaking branch of the government," that is,

insert the word "unreasonable"; but this they refused to do. Mr. Justice White dissented. Some years later, when Mr. Justice Peckham and his supporters of 1897 were gone, Mr. Justice White was elevated to the position of Chief Justice and made glad the hearts of the corporations by reading in the word "unreasonable" by way of judicial legislation.

The poor man is not on an equality with the rich in the courts, not because he has no money to employ an attorney or bribe the judges—for outright bribery is very rare,—but because the judges, having formerly served as corporation attorneys, naturally lean toward the interests and think in terms of vested rights. With them whatever has been still is right, and they continue to draw upon precedents hoary with age. Our own courts still cite English precedents long since outlawed there,—for example, the Priestly Case, which is not yet fully abandoned here. Well may the people exclaim, "Who shall deliver us from this body of death?"—the dead hand of an unjust past. It will not be surprising at no distant day to hear the lawyers themselves praying for a second Alexandrian fire to consume the court reports, and for legislation to prohibit, or at least greatly limit, their future publication.

Those who suppose that judges formerly lived in the clear empyrean, above politics and the thought of sordid wealth, will be surprised, not to say shocked, at the revelations made by Mr. Myers in his "History of the Supreme Court." The main purpose of his book is to show the close relationship that has always existed between the judiciary and the interests. Some of his statements are not altogether convincing, but many others are. In consequence, many of our heroes begin to lose some of that sanctity with which they have hitherto been enshrined. Hamilton, James Wilson, the Morrises, Livingstons, Schuylers, Gorham, Dayton, and others become ordinary mortals following the devious ways of gain, some of them through fraud and deceit. The most common avenues of wealth in those days were the acquisition of vast tracts of land, trade, and banking. The very first justices of the Supreme Court,—Wilson, Cushing, Blair, Iredell, Johnson, Paterson, and Chase,—are shown to have been allied directly or indirectly with the men following these paths of wealth. Even Jay, hitherto regarded as no less immaculate than the ermine which fell upon his shoulders, was so intimately connected by inheritance, marriage, and business alliance with the land-grabbers that one may be pardoned for having some doubts about his disinterestedness. As for James Wilson, lately praised by Mr. Roosevelt as a learned jurist, he is found to have been a shrewd Scotchman concerned in almost every questionable land deal of any magnitude, from that of the half-million acre deal in the Connecticut Reserve and the three-million acre transactions of the Holland Company in New York, to the stupendous fraud of thirty-five million acres in the Yazoo Land Company. His banking experience in Pennsylvania, when the legis-

lature repealed the charter of his bank, taught him a lesson, hence the clause in the Constitution forbidding laws impairing the obligations of a contract, of which he was the author.

As for John Marshall, Mr. Myers has left precious little of that halo which so long surrounded his head and which Mr. Jesse F. Orton did so much to destroy a few years ago. It is impossible even to outline here the story of his questionable acts. From one or two we may learn the character of the rest. Shortly after the Yazoo grant was secured from the Georgia legislature by corrupt methods, Wilson and his associates hurriedly transferred several million acres to a group of New England capitalists. When the next legislature wrathfully rescinded the grant, these purchasers set up the defense that it was impairing a contract and was injuring innocent purchasers. It is a well-settled principle of law that fraud vitiates a contract, and that there is no such thing as an innocent receiver of stolen goods. If a man buys stolen goods in ignorance of the theft he not only secures no title, but must suffer the loss. But Marshall complacently passed over the bribery as a mere fiction, and protected the "innocent purchasers" by declaring the original grant a contract and therefore irrepealable. An individual who has had his horse stolen may have a right to recover it even from an "innocent purchaser" but, by some sort of legerdemain, when the government, that is, the people, has been robbed of land, the innocent purchaser gets a vested right and the public must lose.

At this time Marshall had his heart set upon acquiring "Leeds Manor," on some of Lord Fairfax's stealings, the claim to which he had bought. When Marshall's case came up he absented himself while Story, who had recently lobbied some bank charters through the Massachusetts legislature for himself and others, rendered the decision. Virginia had confiscated the property of British subjects and did not allow aliens to hold land in her borders. Yet Story held that the Fairfax claim was valid. When the Virginia Supreme Court denounced the decision and defied the court, Story calmly reaffirmed his own decision and Marshall got his manor. One good turn deserves another. These decisions about the impairment of contracts and the innocent purchasers opened the floodgates of fraud which have not yet been closed. A few years after the Fairfax case one of Lord Baltimore's heirs was suing Charles Carroll for quit rents. After the foregoing decision one may reasonably be astonished to find Story upholding the Maryland law which abolished quit rents.

Having been true to the land-grabbers, the corporations, and the slaveholders, Marshall was followed by Taney, the special tool of the last class. Then came Chase, put in to validate the anti-slavery legislation and to uphold the interests of his clients, the bankers. Such is the meaning of the first legal tender case. But the railroads did not like this decision, and they had their attorneys, Bradley and

Strong, appointed to reverse it. And ever since, the corporate interests have generally managed to keep on the bench a majority favorable to them.

Mr. Myers nowhere charges the Supreme Court judges with venal corruption. On the contrary he says that, on the whole, they have been peculiarly free from it when it was all too common elsewhere. But he does charge that they have been dominated by the ever-expanding capitalist class, which has worked its will by ceaseless fraud and bribery. In many instances they have been the paid attorneys of the interests before going on the bench, and they have naturally leaned to them rather than to the common man.

No wonder, then, that the courts have, in many cases, blocked the wheels of progressive legislation. What is the remedy? The recall of judicial decisions, say Mr. William L. Ransom and Mr. Theodore Roosevelt. When Mr. Roosevelt first made this proposal it was received by many with derision and denunciation. But of the many propositions he has hurled at the American people of late, the recall of judicial decisions rightly understood seems by all odds the best.

To set this proposition before the people in its true light is the object of Mr. Ransom's book on "Majority Rule and the Judiciary." Mr. Roosevelt never has advocated, as many have assumed without investigation, the indiscriminate recall of decisions. Suits at law and criminal cases are entirely out of consideration; but when the courts set themselves in opposition to the will of the people as expressed in a law by declaring the law unconstitutional, then the people should have the right, after due deliberation, of saying whether the court's decision shall remain the law of the land. This, Mr. Ransom declares, is far less revolutionary than the recall of judges, which is rapidly growing in favor. To recall the judge would not recall his decision, the real end in view. Often there is no real occasion to recall the judge, for he may be an honorable and upright man, who honestly believes the law unconstitutional. Many laws are overturned by a divided court. Then may not the people at least decide between the majority and the minority?

The trouble with Mr. Roosevelt's proposition is, not that it is too revolutionary, but that it does not go far enough. He would apply it only to state courts. Why should even the Supreme Court be exempt? No court capable of rendering so foolish a decision as was handed down last spring in the mimeograph case (A. B. Dick Company) deserves any immunity. So outraged was the country that Congress at once took steps to recall this decision as far as applicable to future cases by amending the patent law on which the court claimed to have based its action.

The recall of judges and of decisions will help to remedy matters; but we need most of all to reclaim our courts from the control of corporation attorneys, who naturally think in terms of corporate interests.

DAVID Y. THOMAS.

BRIEFS ON NEW BOOKS.

The typical American and some others. That the informal essay is once more in high favor is indicated by the large number of collections of essays now being published. Even our novelists are turning to this gracious form of literature; among them, Mr. Meredith Nicholson, whose collection of reprinted "Atlantic" papers bears the title, "The Provincial American" (Houghton Mifflin Co.). Three of these essays—"The Provincial American," "Edward Eggleston," and "A Provincial Capital"—are concerned with the ideals and achievements of the Hoosier State, where, according to the author, one finds, if anywhere, "typical Americans." The typical American is provincial, for "we have no national political, social, or intellectual centre," and every county is a unit, with its own courthouse, town hall, churches, school-houses. The typical American is, therefore, self-sufficient,—so self-sufficient, indeed, that the metropolitan tendencies of the railway, the telegraph, etc., are not likely to disturb our romantic variety. The typical American is also extremely curious, eager to know what he can know of art, of politics, of other phases of human activity. He is fond of brooding and discussion, and is increasingly conscious of his own importance in our democratic society; the sense of the mass—the "fatalism of the multitude," in Mr. Bryce's phrase—is virtually a danger that has been averted. He has instinctive common sense, and, despite the misgivings of Matthew Arnold, can be relied upon to do the right thing. All of which is perhaps mainly another and illuminating version of the frequent remark that our farmers are the foundation of American excellence. From that city of estimable men and women, twentieth-century Indianapolis, with its background of "Hoosier Olympians" (of whom Mr. Nicholson writes entertainingly in the initial essay), come these cheering and, we believe as well as hope, true views of the modern American. In only one respect is the author on decidedly uncertain ground,—when he tells us that "the most appalling thing about us Americans is our complete sophistication"; compared with us, he asserts, the English, the French, the Italians are simply children. His evidence is our insistence on "bigness," our farmers' languidly ready adjustment to the automobile, our children's cool condescension in the use of the telephone. This evidence, though pertinent, is insufficient. If it is true that we are sophisticated in our attitude to automobiles, skyscrapers, and other insignia of our material development, it is likewise true that we are little more than "children" in our attitude to literature, music, painting, and the other tokens of intellectual and spiritual activity. The English reviews still refer, justly if unpleasantly, to "that quaint *naïveté* which, since Dickens wrote 'Martin Chuzzlewit,' has never ceased to astound the inhabitants of older countries." Compared with the French, the English are *naïve* in the world of ideas; how far are we, then, from the humane sophistication of

the French! Aside from this unconscious outcropping, on Mr. Nicholson's part, of "the American brag," his views on American life are both wisely reasoned and agreeably presented; he is, indeed, unmistakably one of our foremost essayists. "Should Smith Go to Church?" is perhaps the most penetrating of the essays; when it first appeared in print it evoked so much discussion that no more need be said of it here. "Experience and the Calendar" and "The Spirit of Mischief" are delightful but too fragile. The "Confessions of a 'Best-Seller'" is disappointing, and, one might add, typically American in its *naïveté*.

The "case" of Lady Macbeth. Dr. Isador H. Coriat analyzes "The Hysteria of Lady Macbeth" (Moffat, Yard & Co.) in terms of the modern study of the abnormal mind. Hers is a case of hysteria involving alternating personalities and attacks of somnambulism, in which the central inciting theme of the disorder breaks through to expression. The sleep-walking scene is but the culmination of the psychopathic state, the genesis and progress of which the drama discloses. Unsatisfied longing finds a substitute in ambition, and is reinforced by the suggestion of supernormal, mystic, and prophetic agencies. Macbeth is thus affected, and contagiously induces a yet more marked abnormality in his pre-disposed spouse. In her case the childlessness plays a direct part in the complex. The climax is but the inevitable issue of the slowly incubating psychopathic invasion; and the stages thereof give evidence of the growing abnormalities, the unsuccessful repressions, the increasing dissociation of mental states. Hallucination of sight and smell in both subjects, the automatic washing of the hands in Lady Macbeth, the recurrent troubled dreams, the rein-statement of the guilty scenes in momentary alarms, are realistic details true to the diagnosis. In all this the insight of Shakespeare receives an unusual tribute, though the view is anticipated in other language by one not unacquainted with the darker side of the mind,—Coleridge. It is not at all implied that the dramatist followed consciously the sequence of episodes in the elaboration of his "case," but only that the same laws that dominate the unfoldment itself are reflected in the dramatic sense that guides the creative impulse of literary portraiture. And at this point critics will differ in their preferences of interpretation,—some doubting whether the psycho-analysis replaces the interpretation on the level of motives weighed in the every-day balance, others finding a corroboration of such insight by the nicer instruments of science. The study is interesting in either light; and the evidence is set forth with conviction.

A great evangelist self-portrayed. It is now ten years since Dr. Talmage, one of the world's most popular preachers, was rather suddenly cut off, at the height of his fame and in the fulness of his remarkable powers, and his voice, which had won the attention of a world-wide audience, was

heard no more. He was seventy years old at the time of his death, but neither mind nor body had, until the very last, shown symptoms of senescence. Fortunately his own hand had prepared an account of his life up to his sixty-seventh year, and he had left notes and papers from which it was easily possible for another to continue the record to the end. This final chapter has now been written by Mrs. Talmage, and the completed work, "T. De Witt Talmage as I Knew Him" (the "I" being of course the autobiographer himself), is issued in attractive octavo form by Messrs. E. P. Dutton & Co. Thomas De Witt Talmage was born at Middlebrook, New Jersey, being the youngest of twelve children, and not too heartily welcomed by parents already hard-pressed to provide for his numerous brothers and sisters. After leaving school he fancied his talent to lie in the direction of the law, and accordingly studied for that profession, but soon discovered his true bent and was early started in the calling which he did so much to distinguish. His autobiography is written in that straightforward, vigorous, heart-to-heart style which won him such popularity as a speaker and writer. Shrewdness and humor, warm human feeling, and an abounding vitality speak in its pages. An exultant sense of his own unusual endowments shows itself, not in a way to offend, here and there. "In the face of trial," he says in one place, "God has always given me all but super-human strength." And elsewhere: "My Gospel field was a big one. The whole world accepted the Gospel as I preached it, and I concluded that it did not make much difference where the pulpit was in which I preached." The burning of three successive buildings (each known as the Brooklyn Tabernacle) erected for his vast congregation in Brooklyn, seemed indeed to indicate that his pulpit was to be no stationary one. Mrs. Talmage's portion of the book, amounting to a quarter of the whole, is by no means the least interesting one. It presents the man as she and others of his intimates saw him, with apt selections from his notes and other material. Good portraits and an index are furnished.

*Cogitations
and conjectures.*

Under the curiosity-provoking title of "Also and Perhaps" (Lane) Sir Frank Swettenham has gathered a number of bright and readable sketches, some of them airy trifles from the society world, others glimpses of the author's personal experiences, and still others more or less impersonal discussions of abstract questions. A few far-eastern descriptive sketches, such as one might look for in a book by a writer who has served as Resident-General of the Federated Malay States, and as Governor of the Straits Settlements, and who is, moreover, the author of previous works entitled "British Malaya," "The Real Malay," and "Malay Sketches," are to be found in the volume. Versatility and a considerable experience of life in various climes and among all sorts of people are among the characteristics illustrated by these entertaining chapters. The two

under the headings "Also" and "Perhaps" are in the form of sprightly dialogues between expert conversationalists. Another, entitled "Some Proverbs," which begins with a familiar Anglicism ("Every one who thinks of what they say, either before or after they say it" . . .), turns on the mutual contradiction of certain popular aphorisms, as "absence makes the heart grow fonder" and "out of sight out of mind," and also exposes the fallacy of certain other wise saws—somewhat as Lamb has discoursed in his humorous and sprightly fashion on sundry popular fallacies of the same sort. In a more serious vein, and with insight into the deeper realities, the author discusses "first and last love," distinguishing between that first devouring but evanescent passion which represents "the concentrated desires of millions of ancestors striving through our poor bodies to indulge their special predilections for light hair or dark, brown eyes or blue," and the later and more lasting attachment in which, as he says, "Never to misunderstand, that is the great secret. It covers so much. Not to expect the unreasonable, not to be disappointed with the obviously natural; not to forget that however close in sympathy a man and woman may be, they are differently constituted and cannot have identical inclinations at every moment of their lives. . . . Not to misunderstand, that is almost everything." The book is not only clever, in the best sense of the word; it is also marked by sincerity and earnestness.

The ancient literature of Israel. It is positively refreshing to discover that we have reached a stage in the discussion of the dry critical problems of the Old Testament represented by such a volume as Dr. Henry T. Fowler's "History of the Literature of Ancient Israel" (Macmillan). For scores of years scholars have been wholly absorbed in the technique of biblical criticism, in the minutiae of Israel's ancient literature. This shop-work had to be done before any large discussion of the literature could be presented. Dr. Fowler has utilized the best results of years of study and experience of a long line of scholars. The analysis of the progressive school of biblical criticism forms the woof of his fabric. He has likewise rightfully assumed among the Israelites a common Semitic inheritance for an explanation of many of the traditions, customs, and rites of religion found mentioned in the fragment of the literature of the Old Testament. Israel was simply one of the smaller Semitic peoples of antiquity, whose relations with its neighbors were close and often intimate. Granting these conditions, the author then proceeds to arrange the fragments of Hebrew poetry, prophecy, and narration into chronological order. As prefatory to each section he presents briefly what he considers to have been the historical subsoil out of which the present product sprang, and even introduces such specimens of other literature as the Babylonian deluge story, to vivify his text. Such a background to each kind of literature is important and necessary. But even

all of this splendid presentation does not properly constitute a history of the literature of those times. Our conception of such a history would include a discussion in clear and succinct language of the rise, growth, and perpetuation of the thought, religious and otherwise, in ancient Israel. We should expect to find a coördination and articulation of the thought-life of Israel stretching throughout the entire period of its literary activity. Dr. Fowler has not quite reached this ideal.

Instinct or experience? Professor C. Lloyd Morgan, in a volume entitled "Instinct and Experience" (Macmillan), returns to the insistent problem of the nature of the lower and the higher guidance of conduct, and the interpretation thereof as favoring the hypothesis of a system of ends or of mechanisms. Are instinct and intelligence separated by a chasm or united by an evolutionary bridge? Is the verdict of science decisive for philosophy? Or must science await and reflect the judgment of philosophic interpretation? The controversy has long ceased to be one of terms or usage; the dissensions, though critical and at times minute, are real. The significance of observation and of the lower end of the biological scale is conceded. Shall we carry back to the simple beginnings the concepts demanded by the higher issues in which we move, shaping them to the lowlier order of events; or shall we find our clue in the lower, and in such terms interpret the reconstruction of the higher? For those prepared to follow the more detailed ramifications of this problem as it presents itself to the critical minds of the day, Professor Morgan's book may be cordially recommended. Biologists have always had a taste for philosophy; and in latter days philosophers have acquired an ear for the biological message. Yet the camps are differently organized. Romanticism has given way to realism in both; but the new allegiance reflects the persistent diversity of temperamental predilection. M. Bergson's "vital impulse" affects the biologist as a poetic intrusion rather than as a scientific concept. The man of science still clings to the study of process, and declines to take his interpretation from the study of sources, even though he may remove them from the region of the unknowable. Professor Morgan's valuable contributions to the analytic phases of animal behavior give special interest and weight to the probabilities that appeal to his philosophical judgment.

A criminal lawyer's studies It is safe to predict that no detective story of the season will prove more absorbingly interesting than the group of essays on criminal subjects by Mr. Arthur Train, formerly Assistant District Attorney of New York County, published under the general caption, "Courts, Criminals, and the Camorra" (Scribner). Mr. Train has a peculiarly breezy and vigorous style, which sometimes narrowly escapes vulgarity, and which for his present purpose is too strongly flavored with paradox; but every page of

the book is readable, and in its general conclusions it bears the stamp of authority. A chapter piquantly entitled "The Pleasant Fiction of the Presumption of Innocence" maintains, with some success, that the natural and reasonable thing to do, and the thing which as a matter of fact is always done, is to assume the prisoner to be guilty; in a later essay in this same volume Mr. Train maintains the opposite thesis with equal success. There is a curious chapter on "Preparing a Criminal Case for Trial"; two statistical studies entitled, respectively, "Sensationalism and Jury Trials" and "Why Do Men Kill?"; two exciting chapters on the work of detectives; and a final series on the Camorra, the Viterbo trials, the Mafia, and the criminal Italian element in America. The author attended a part of the Viterbo session in person, and his decidedly favorable account of Italian criminal procedure is probably much more trustworthy than the lurid newspaper "stories" which have hitherto provided most of our information on this subject.

The earlier journal of Marie Bashkirtseff. "I have always spoken of myself as *Journal of Marie* if I were talking of some one else," writes Marie Bashkirtseff in her "New Journal" (Dodd, Mead & Co.). If she had been able to do this, as she asserted and perhaps believed she had done, her journal might have been valuable as well as curious; but the unfortunate child had been promenaded from one end of Europe to the other, and kept so constantly on exhibition in hotels and at fashionable resorts, that every phrase she uttered, still more every sentence she wrote, was planned with a startling effect in view. It is not truth but extravagance that this morbid twelve-year-old feminine Rousseau is seeking when she pens her Confessions. "I have determined to end this book," she writes, "for extravagant ideas rarely come to me in these days." This group of letters extends from January, 1873, to February, 1876, and deals with several more or less genuine love-affairs, the development of a singing voice whose defects had not yet been discovered, and dreary wanderings from Paris to Nice and from Nice to Paris, with a purposeless sojourn in Rome. These earlier letters have little value in themselves, although of course anything from so brilliant and poignant a writer as Marie Bashkirtseff later came to be has a certain interest. This part of the "Journal" appeared in a French magazine two years ago, and Miss Safford's translation is probably no more vague and stilted than the original, although she is once or twice clearly inaccurate and now and then entirely unintelligible.

The fascination of Wales. It takes a sprightly woman with a human interest in everything that is beautiful, and with a facile pen to sketch it, to produce such an entertaining little volume as Miss Jeannette Marks's "Gallant Little Wales" (Houghton Mifflin Co.). The author's interests are concentrated for the present in North Wales. She adopts the only sane method of study-

ing a people,—she lives among them, observes their chief interests, their customs, their superstitions, their religious zeal, and their artistic temperament. She finds a fascination in the arrangements of their homes, the architecture of their hill-top churches, and the superb strength and character of their wonderful castles, such as Carnarvon, Beau Maris, and Conway. Her enthusiasm for Wales seems to have been either created or mightily stimulated by reading and pondering on the "Mabinogion"; many of her reflections and comparisons are based on the statements made in that famous collection of history and folklore. The history, both ancient and modern, of the little commonwealth is a quarry for her narrative. Dr. Samuel Johnson's trip through North Wales gives her an opportunity which she eagerly utilizes to sketch some of the most disagreeable traits of that otherwise great man. She pays her tribute to the marvellous nationalism of the Welsh people as seen in their annual musical festival, the Eisteddfod. Musicians, poets, and artists by nature, their patriotism for their own people shines out with greatest brilliancy in any Welsh event that appeals to their artistic or musical nature. The author intends to produce a companion volume dealing with South Wales.

*American
history in
outline.*

To put the whole story of the origin and development of our nation into less than three hundred pages of moderate size, and at the same time to make the story thoroughly readable, is not an easy thing to do. This Mr. Edwin W. Morse has undertaken in his "Causes and Effects in American History" (Scribner), and the verdict must be that he has succeeded in his undertaking. Of course the details have been left out. The Civil War occupies but twenty pages, and the Revolution but twelve; yet the author has made these chapters interesting in manner and complete in outline from the side of cause and effect. Not everyone will agree with him in his interpretations, as he has had to touch many sharply controverted questions; but he is fair in his treatment and in his judgments. The book is not confined to our political development, but traces also our industrial, commercial, and literary history down to the present year. It will hardly serve, as the author hopes, to interest young people in the subject, but it will be useful in interpreting our history to students and to readers who may have lost themselves in the details of the larger books.

*Records of the
Celts in Greek
and Latin
literature.*

"The Celts in Antiquity," by Mr. W. D. Dinnan, is one of the latest publications of the honored house of Nutt, which under the wise inspiration of the late savant, Alfred Nutt, has done more than any other to make accessible the documents relating to Celtic and mediæval romance. It is the first of three volumes which will present in convenient form all accounts of the Celts which are found in ancient Greek and Latin writers. An accompanying English translation, though it does not always adequately repro-

duce the original, will be of service to the general reader. Persons competent to use the book for independent researches will consult the original Greek or Latin, which is always printed in full. The book will save investigators of Celtic antiquities much arduous toil in searching for the texts they want among numerous scattered and often rather inaccessible volumes. It is interesting to observe that the accounts of the Celts handed down by Greeks and Romans agree with the life pictured in the oldest Irish sagas, not only in general outline, but even in rather minute details. One is not surprised to find that both describe in similar terms the method of fighting from the war chariot. But it is a noteworthy testimony, both to the authenticity of the Irish sagas, and to the solidarity of the ancient Celtic race, to find the Greek and Latin writers telling of the habit of Celtic warriors to strive for the "hero's portion" at feasts, and of their tendency to resort to blood-shed in order to settle questions of precedence at the banquet,—peculiarities which are related in the Irish sagas.

*Mr. Lang's
brief history
of Scotland.*

Perhaps the most important work of Andrew Lang's declining years was his "History of Scotland from the Roman Conquest." An abridgment of this has now been published in a single volume entitled "A Short History of Scotland" (Dodd, Mead & Co.). To condense so large a work into a brief account of about three hundred pages must have been a difficult task; but the result is fairly satisfactory. The chapters devoted to the middle ages are not all that might be desired; but the author was not interested in the earlier period. His interest lay in the struggles of the Stuarts against grasping Englishmen and narrow-minded Presbyterian "preachers," and his treatment of the sixteenth and seventeenth centuries (which make up the bulk of the volume) have all the excellencies and defects that characterize the historical writings of this great Scotchman. It has been necessary to omit details, but the author's viewpoint is apparent on every page, and his chief conclusions have been included. Readers who are interested in Scottish history but do not feel equal to the more extended works will find Mr. Lang's "Short History" an informing and entertaining book.

BRIEFER MENTION.

"Rousseau's Einfluss auf Klinger," by Mr. F. A. Wyneken, is a recent monograph issued from the University of California Press. Klinger was one of the most interesting among the literary friends of Goethe's youth, although he has been well-nigh forgotten by all except professional students of literary history.

Mr. Joseph McCabe, believing that Voltaire is neglected by the modern reader, who naturally shrinks appalled from the immense volume of his work, has translated a selection of his prose writings which should help the modern world to become familiar with his essential thought. The volume is entitled "Toleration and Other Essays," and is published by the Messrs. Putnam.

Mr. J. W. Mackail's "Life of William Morris," one of the best of literary biographies, is reprinted by Messrs. Longmans, Green & Co. in their "Pocket Library," of which it makes two volumes. Morris's "News from Nowhere" and Andrew Lang's "Books and Bookmen" are other reprints in the same handy series.

Henry Morley's "A First Sketch of English Literature," originally published in 1873, has gone through many editions, the latest of which, including a supplement bringing the history down to the deaths of Swinburne and Meredith, the work of Mr. E. W. Edmunds, has just been published by Messrs. Cassell & Co. In its present form, the work runs to twelve hundred pages, which makes it possible to present an immense amount of detail. The supplement will be found very useful for reference, aside from its considerable critical value.

Preparatory school teachers with Browning on their list of poets for classroom study will doubtless be very glad of the help offered them by Miss Ella B. Hallock in her "Introduction to Browning" (Macmillan). Eleven poems, followed in each case by two or three pages of suggestive questions designed to quicken the student's attention to the special meaning or charm of the poem in hand, make up a small volume of 130 pages. The selections are, for the most part, of the narrative type. Although Browning is not at his best in this form, this is perhaps the easiest way of approach for the juvenile mind.

Mr. J. Herman Randall's "The Culture of Personality" (Caldwell) is divided into fourteen thoughtful chapters on various aspects of personality, on the training of the mind, the mastery of the affections, the education of the will, and kindred themes. The general tone and purpose of the work may be indicated by a passage from the "Foreword." After quoting a page or two from John Fiske's "Destiny of Man" the author continues: "What is this, in other words, but simply the statement that the ultimate goal of this stupendous evolutionary process, which has been at work in the Universe from the beginning, is the development of the whole man, the true and deeper self, the human-divine personality? It cannot be read otherwise. The total result of all the scientific research, of all the wonderful discoveries of the last hundred years respecting Man and his life here upon the earth, reveals as the goal and end of all evolution, the perfecting of the human personality."

The first casual impression gained from Messrs. Crowell's new edition of Browning is one of pleasure in the large type and open page. So accustomed have we become by long usage to associate Browning with cramped and minute typography that the contrast afforded by the present edition is as delightful as it was unexpected. In these twelve volumes, of little more than ordinary pocket size, the whole of Browning's poetical work (with two of his essays in prose) is presented in a type as large and a page as generously open as are generally found in the most cumbersome of editions de luxe. This fact alone is sufficient to make the edition a favorite one, but it is not lacking in other merits. A full editorial apparatus of critical introductions and explanatory notes is supplied by Miss Charlotte Porter and Miss Helen A. Clarke, whose capabilities for a task of this sort were long ago demonstrated. Professor William Lyon Phelps contributes a brief general introduction, which the beginner in Browning will find of value. A photogravure frontispiece is included in each volume. Altogether, this seems to us by far the most desirable edition of Browning yet published.

NOTES.

A volume of "Portraits and Studies" by Mr. Edmund Gosse is announced for early publication.

Three one-act plays by Mr. Eden Phillpotts will soon be published in a volume entitled "Curtain Raisers."

"Norman Angell," author of "The Great Illusion," has in press for early issue a work on "International Finance and International Polity."

"Adnam's Orchard" by Sarah Grand and "Where Are You Going To?" by Miss Elizabeth Robins are two forthcoming novels of some importance.

Mrs. Reginald Wright Kauffman and her husband have recently completed an elaborate work to be entitled "The Latter-Day Saints: A Study of the Mormons."

Mr. Booth Tarkington is just completing a new novel of American life, which is to be published next spring by Messrs. Doubleday, Page & Co. under the title of "The Flirt."

A study of "The Influence of Baudelaire in France and England" has been made by Mr. G. Turquet-Milnes, and will be published in this country by Messrs. E. P. Dutton & Co.

Pубlication of the two concluding volumes of John Bigelow's "Retrospections of an Active Life" has been considerably delayed, and they are not now likely to appear until Spring.

It is good news that Sir E. T. Cook, the biographer and editor of Ruskin, has prepared a volume on "The Homes and Haunts of Ruskin," which will be published in a large volume with colored illustrations.

Two forthcoming volumes of essays, by English writers, that will undoubtedly prove worth while are Mr. Arthur Ransome's "Portraits and Speculations" and Mr. Francis Grierson's "The New Era."

In view of the Home Rule Bill now impending in Parliament, especial timeliness and interest attach to a volume on "Aspects of the Irish Question" by Mr. Sidney Brooks, to be published at once by Messrs. John W. Luce & Co.

The exclusive rights in English translation to a series of M. Fabre's wonderful insect stories have been acquired by "The English Review." The first of these stories, entitled "The Banded Spider," will appear in the November number.

In "Immigration and Labor," which Messrs. Putnam will publish about the middle of November, Mr. Isaac A. Hopper, Ph.D., traces the causes of immigration to the United States and its effect upon the condition of American labor.

An authorized translation of M. Edouard Le Roy's "Une Philosophie Nouvelle: Henri Bergson" is announced by Messrs. Henry Holt & Co. This house will also publish before long a satirical tale entitled "John of Jingalo" by Mr. Laurence Housman.

A new edition of St. John de Crèvecoeur's "Letters from an American Farmer," with a complete biographical introduction containing hitherto undiscovered material by Miss Julia P. Mitchell of Barnard College, will be issued in the spring by Messrs. Dufield & Co.

Mrs. William O'Brien's "Unseen Friends," just announced by Messrs. Longmans, will contain studies of women who have played a noble part in the world's history. Among the well-known authors dealt with are Christina Rossetti, Mrs. Oliphant, and Charlotte Brontë.

Robert Barr, the novelist and editor of the London "Idler," died at his home in Surrey on October 21.

Although born in Glasgow, Mr. Barr was educated in Canada, and for a time was on the editorial staff of the "Detroit Free Press." Since 1881 he has lived in England.

It is reported that Gerhart Hauptmann is at work on a new drama dealing with Homer and his times. The first two volumes of Hauptmann's collected dramatic works, in English, and also a translation of his novel "Atlantis," will be issued at once by Mr. B. W. Huebsch.

Adrian Hoffman Joline, an enthusiastic book collector and the author of several entertaining books about books, died in New York City on October 15. He was the author of "Meditations of an Autograph Collector," "Diversions of a Book Collector," "At the Library Table," and several other similar works.

Publication of a new novel by Mr. James Lane Allen is always an event of literary importance. We learn that the Macmillan Co. will issue at once Mr. Allen's latest work, "The Heroine in Bronze." It is said to be the love story of an American college girl and a college man, the scene of which is laid in New York.

Notwithstanding Meredith's threat that he would "most horribly haunt" anyone who wrote a biography of him, several industrious persons are already engaged upon the task. The first result will probably be the volume now being prepared by Mr. Thomas Seccombe for the series of "Literary Lives," published in this country by Messrs. Scribner.

The first volumes of the eagerly-awaited "Loeb Classical Library" will be published immediately by the Macmillan Co. They include "St. Augustine's Confessions," "Euripides," "Terence," and "The Apostolic Fathers," each in two volumes, and "Propertius," in one. Other authors are to be added during the next few weeks, twenty volumes in all having been scheduled for the first year.

The important announcement is made by Messrs. Lippincott that "Julius Caesar," the seventeenth volume in the "New Variorum Edition" of the works of Shakespeare, is in press for publication early in 1913. The preparation of this monumental edition was the life work of Dr. Horace Howard Furness. For the past few years he has been assisted by his son, Mr. Horace Howard Furness, Jr., who has contributed two volumes to the work, and to whom now falls the task of editing the remaining plays.

Among the most interesting features of the "Atlantic" for the coming year will be a selection from Charles Eliot Norton's letters to Lowell and George William Curtis; "My Boyhood and Youth," by Mr. John Muir; "Tales of My People," by Miss Mary Antin; and "Confederate Portraits," by Mr. Gamaliel Bradford, Jr. To a series of articles on modern business affairs, Mr. George P. Brett, President of the Macmillan Co., will contribute a paper entitled "The Policies of Present-Day Publishing."

The leading article in the October "Hibbert Journal" (Sherman, French & Co.) is "Democracy and Discipline," by the editor, Mr. L. P. Jacks. It points out the perhaps impossible standards of public obedience and flexibility necessary for the success of such social legislation as Lloyd-George is putting through in England and as the Progressive party hopes to put through in America. With the exception of a paper on the American political and religious situation by a Massachusetts clergyman, the Rev. Frank Ilsley Paradise, the other articles in this number are theological or technically philosophic in their interest.

TOPICS IN LEADING PERIODICALS.

November, 1912.

- Africa, Northern, Trade of. J. D. Whelpley . . . Century.
 America's Human Citizens. Arnold Bennett . . . Harper.
 Balkan Union against Turkey. E. A. Powell. *Rev. of Revs.*
 Balkan War, The. George Freeman. *Review of Reviews.*
 Book Collecting. Joseph Jackson . . . *World's Work.*
 Boyhood, My. John Muir . . . Atlantic.
 Camera, Through Infinite Space with a. H. W. Hurt . . . *Everybody's.*
 Canada's Government Railway. A. J. Beveridge. *Rev. of Revs.*
 Chesterton, G. K. O. W. Firkins . . . Forum.
 City and Civilization. Brand Whitlock . . . Scribner.
 City Poor, Life among the. Miriam F. Scott. *Everybody's.*
 College Life. Paul van Dyke . . . Scribner.
 Contagion, Reservoirs of. Carl Snyder . . . Forum.
 Corporation, Public Service, and City. E. S. Meade . . . Lippincott.
 Country Problem, Discovery of the. H. S. Gilbertson . . . *Review of Reviews.*
 Crime, Magnates of. Joseph E. Corrigan . . . McClure.
 Curtis, G. W., C. E. Norton's War-Time Letters to. Atlantic.
 Deafness, Fatigue of. Clarence J. Blake . . . Atlantic.
 Dream Analysis, Marvels of. H. A. Bruce . . . McClure.
 Education, Our Remedy for. W. McAndrew. *World's Work.*
 Electoral College, The. J. W. Holcombe . . . Forum.
 Express Bonanza, The. Albert W. Atwood . . . American.
 Farmer of To-Morrow, The—III. F. I. Anderson. *Everybody's.*
 Feminist of France, The. Ethel D. Rockwell . . . Century.
 Fiction, Some Recent. Margaret Sherwood . . . Atlantic.
 Films, Fortunes in. Bennet Musson and Robert Grau. *McClure.*
 Fraternity Idea among College Women. Edith Rickert . . . Century.
 French, Daniel C., and His Later Work. W. Walton. *Scribner.*
 French, The, in the Heart of America. J. Finley. *Scribner.*
 Furness, Horace Howard. Agnes Repplier . . . Atlantic.
 Furness, Horace Howard. Talcott Williams . . . Century.
 Germany and the Germans—I. Price Collier. *Scribner.*
 Greeley Campaign, The. Henry Watterson . . . Century.
 Hygiene, World's Congress on. G. E. Mitchell. *Rev. of Revs.*
 Industrial War. Hugh H. Lusk . . . Forum.
 Irish Poets, A Group of. Michael Monahan . . . Forum.
 Johnston, Joseph E. Gamaliel Bradford, Jr. . . . Atlantic.
 Labor, Battle Line of. Samuel P. Orth . . . *World's Work.*
 Land Movement, The Little. Forbes Lindsay. Lippincott.
 Lloyd-George's England. Clarence Poe . . . *World's Work.*
 Madrid, Phases of. William Dean Howells . . . No. Amer.
 Measures, Not Men. Peter C. Macfarlane . . . *Everybody's.*
 Memories, Some Early—III. Henry Cabot Lodge. *Scribner.*
 Mexico, The Situation in. Dolores Butterfield. No. Amer.
 Middleman, The. Albert W. Atwood. *Review of Reviews.*
 Montessori Method and American Kindergartens. Ellen Stevens . . . McClure.
 Moving Pictures in Schools. Helen L. Coffin. *Everybody's.*
 Municipal University, A. C. H. Levermore. North Amer.
 Negro, The, and His Chance. B. T. Washington. Century.
 New York Public Service Commissions. J. S. Kennedy . . . Forum.
 North America and France. Gabriel Hanotaux. No. Amer.
 North Dakota Man Crop. F. P. Stockbridge. *World's Work.*
 Odessa. Sydney Adamson . . . Harper.
 Panama: City of Madmen. J. F. Wilson . . . Lippincott.
 Parisian Cafés. Frances W. Huard . . . Scribner.
 Patent System, The American. G. H. Montague. No. Amer.
 Philippine Neutrality. Cyrus F. Wicker . . . Atlantic.
 Poetry, English, and the Greek. Gilbert Murray. Atlantic.
 Population, Earning Power of. A. J. Nock . . . American.
 Prayer, Morning, The Order of. Emily C. Wight. Atlantic.
 President, Our Next. E. C. Pomeroy . . . Forum.
 Progressive Delegate, My Experiences as a. Jane Addams . . . McClure.
 Progressive Party, The. Albert W. Atwood . . . American.
 Pronoun, Conflicts of Usage in the. T. R. Lounsbury. Harper.
 Prosperity, The Coming. Edward N. Vose. *World's Work.*
 Protection, Fallacies of. Henry Herzberg. North American.

- Remedy, The, for the High Cost of Living. Thomas W. Lawson Everybody's.
 Rhino, The Rambunctious. Stewart E. White. American.
 Saddle-Horses, Thoroughbreds and Trotters as. E. S. Nadal Century.
 Sanitation, Modern. Alvah H. Doty . . . North American.
 Schnitzler, Arthur. Archibald Henderson . . . No. Amer.
 Secret Writing. J. H. Haswell Century.
 Shakespeare Played by Peasants. V. L. White-church World's Work.
 Socialism in the Ohio Constitution. D. J. Ryan. No. Amer.
 Stevensoniana. Sir Sidney Colvin Scribner.
 Suffrage Movement, Violence in the. M. Fawcett. Century.
 Tax, The Tariff. Charles J. Post Everybody's.
 Theatrical Stock Company, The. W. P. Eaton. American.
 Tuberculosis and the Schools. A. T. Cabot . . . Atlantic.
 Travellers, Toryism of. Samuel McChord Crothers. Atlantic.
 Twain, Mark—XIII. Albert Bigelow Paine . . . Harper.
 Wage-Earner, The Vanishing American. W. J. Lauck Atlantic.
 Wages, The Drama of. Mary Field American.
 Water Conservation by Cities. E. W. Bemis. Rev. of Revs.
 Water-Waste Detection. H. T. Wade. Review of Reviews.
 Women, Honor among. Elisabeth Woodbridge . . . Atlantic.
 Words. Harriet Mason Kilburn American.

LIST OF NEW BOOKS.

[The following list, containing 293 titles, includes books received by THE DIAL since its last issue.]

BIOGRAPHY AND REMINISCENCES.

- Under the Old Flag:** Recollections of Military Operations in the War for the Union, the Spanish War, the Boxer Rebellion, etc. By James Harrison Wilson. In 2 volumes; with portraits, 8vo. D. Appleton & Co. \$6 net.
- Everybody's St. Francis.** By Maurice Francis Egan. Illustrated in color by M. Boutet de Monvel, 8vo, 191 pages. Century Co. \$2.50 net.
- Personal Traits of Abraham Lincoln.** By Helen Nicolay. 12mo, 387 pages. Century Co. \$1.80 net.
- The Romance of Sandro Botticelli.** By A. J. Anderson. Illustrated in photogravure, etc., 8vo, 323 pages. Dodd, Mead & Co. \$3 net.
- Henriette Maria.** By Henriette Haynes. Illustrated in photogravure, etc., large 8vo, 335 pages. G. P. Putnam's Sons. \$3.50 net.
- In the Footsteps of Richard Cœur de Lion.** By Maude M. Holbach. Illustrated in photogravure, etc., large 8vo, 357 pages. Little, Brown & Co. \$4 net.
- The Romance of a Favourite.** By Frédéric Lolié; translated by William Morton Fullerton. Illustrated in photogravure, 8vo, 290 pages. D. Appleton & Co. \$3.50 net.
- Roger of Sicily,** and the Normans in Lower Italy, 1016-1154. By Edmund Curtis, M.A. Illustrated, 12mo, 483 pages. "Heroes of the Nations." G. P. Putnam's Sons. \$1.50 net.
- Canute the Great,** 995 (circ.)—1035, and the Rise of Danish Imperialism during the Viking Age. By Laurence Marcellus Larson, Ph. D. Illustrated, 12mo, 375 pages. "Heroes of the Nations." G. P. Putnam's Sons. \$1.50 net.
- Little-Known Sisters of Well-Known Men.** By Sarah G. Pomeroy. With portraits, 12mo, 304 pages. Dana Estes & Co. \$1.25 net.
- William T. Richards:** A Brief Outline of His Life and Art. By Harrison S. Morris. Illustrated, 8vo, 61 pages. J. B. Lippincott Co. \$1 net.
- Charles Eliot Norton:** Two Addresses. By Edward Waldo Emerson and William Fenwick Harris. With portrait, 8vo, 53 pages. Houghton Mifflin Co. 75 cts. net.
- A Prisoner of War in Virginia,** 1864-5. By George Haven Putnam. Second edition, with appendix presenting statistics of Northern prisons from the Report of Thomas Sturgis. Illustrated, 8vo, 127 pages. G. P. Putnam's Sons. \$1 net.

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